

MUSICAL FETTER

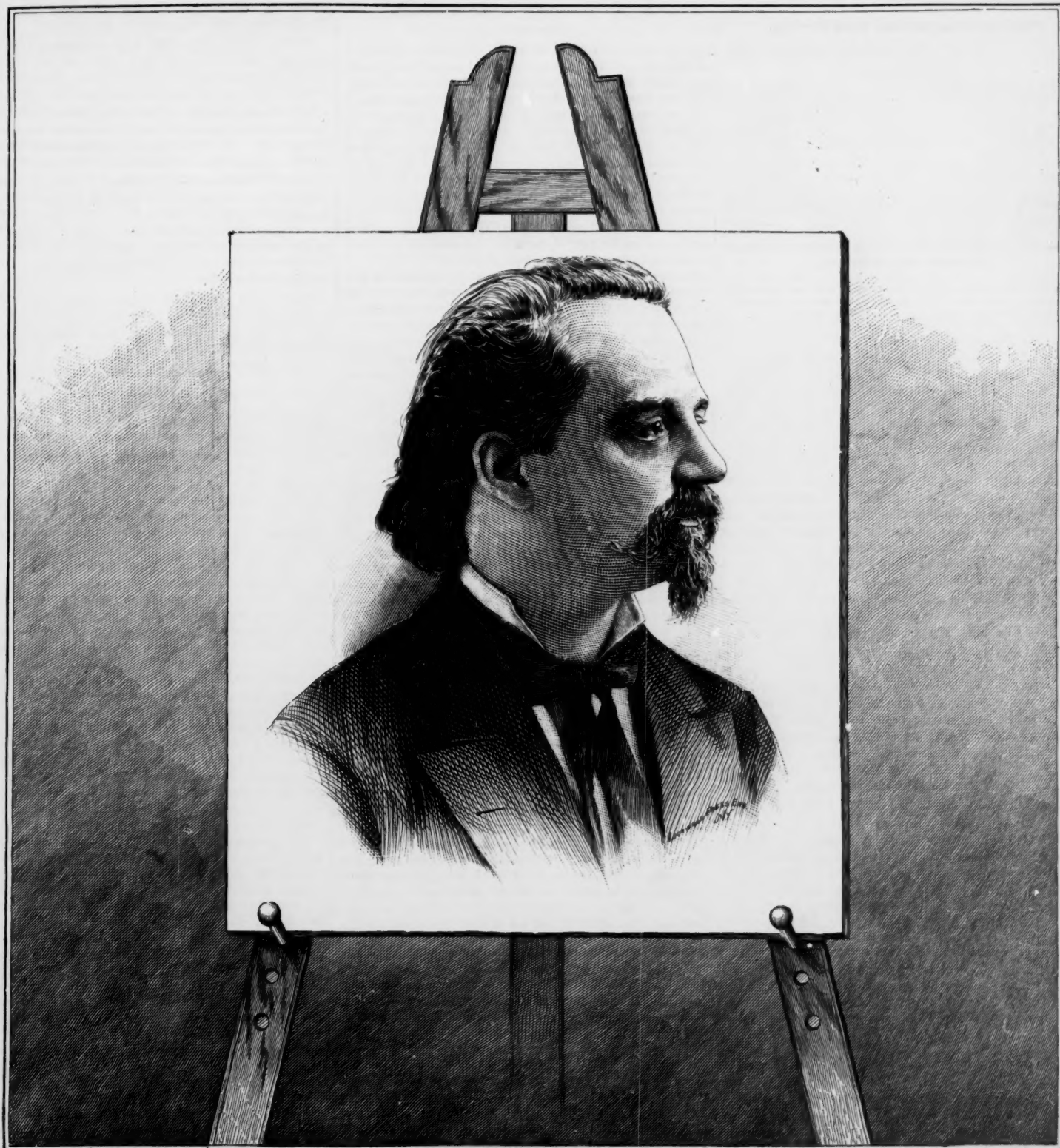
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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DR. LOUIS MAAS.

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IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

GOETHE'S wonderful "Faust" poem seems to have exerted a charm upon musical composers. Schumann, Gounod, Wagner, Boito, Liszt and others have seized upon the subject as one eminently fit for musical treatment. Now, a foreign journal asserts that among the unpublished scores of Meyerbeer a "Faust" has been discovered, and that it will be only a question of time for it to be represented on the stage. If this should prove true, the musical world will be on the *qui vive* until it has been heard, for Meyerbeer must have succeeded in producing a very interesting, if not a great work, upon such a fascinating subject. The popularity of Gounod's "Faust" is proved by the fact, that over a score of celebrated *prime donne* have personated the rôle of *Marguerite* on the Paris opera stage. In connection with this subject, some mention may be made of "Hamlet," which has also been set to music by a good number of excellent composers; among them Scarlatti, Francesco Gasparini, Caruso, Mercadante, Maretzek, Buz-zolla, Stadtfeld, Moroni, Faccio, Thomas and Hignard, whose composition, however, was never represented, although it was printed. The reason for the continual setting of the same subject by various composers is hard to discover, unless it be at once put down to vanity, which would lead each one to believe that he is able to improve upon the efforts of all others who have preceded him.

Franz Liszt's Retirement.

The following letter from Franz Liszt will be read with sympathetic interest, as it announces in an authoritative form the master's permanent and final retirement from playing in public. He had been asked to play in Paris for the benefit of inundated Alsace-Lorraine, but replied: "Mr. Director, in my dispatch of this morning, I have told you, with regret, that I cannot take part in your concert. It would be pleasant to play, and I cannot forget what I owe to Paris, where I have passed my earlier days. But seventy-two years of age disabled me as a pianist. For years I have not practiced, and I could not try my ten fingers in public without suffering a defeat. On this there is no doubt, and in consequence of my advanced age I have decided not to appear as a public concert player in any country. Receive, &c., Franz Liszt." The letter was written in Budapest, January 28, 1882.

—An interesting recital was given in Rohlfing's piano warerooms, Milwaukee, on last Saturday, by the pupils of Eugene Luening. The pupils' names were Misses Lulu and Addie Avers, Lucy Friedman, Hattie Rice, Ella Cramer, Ella Quentin, Julia Toser, Clara Bieroch and Elsie Miners. The performances exhibited talent well trained, and among the selections were part of Beethoven's Third Concerto, pieces by Moszkowski, Scharwenka and Brahms. Mr. Luening may be congratulated on the success of his pupils.

THE RACONTEUR.

RUD. ARONSON is too coyly modest for anything.

In a recent interview he couples his illustrious name with that of Theo. Thomas, to the painful discomfiture of the latter. He finds a cloud hovering over the Metropolitan Concert Hall ever since he was "kicked out," as he graphically expresses his manner of exit, and Thomas was installed in his place. It is a very sad commentary on the fallibility of human nature that such a great conductor as Aronson should be forced to give way to one so inexperienced as Thomas. But, then, the latter is useful in leading an orchestra rather than merely ornamental, and, generally, guides his musical forces on to victory. Aronson, on the contrary, like a female figure-head on a ship, is fair to look upon, but of no consequence in directing the vessel. Similes aside, the orchestra conducts Aronson, not he the orchestra. Sometimes they watch with languid interest his fairy wand making mysterious motions in the air, and wonder where its labyrinthine mazes would lead them if they followed it. The baton lies in covert for the orchestra to begin, and then springing up and catching its tempo, it gayly meanders on, now fast, now slow, and should it lag behind a casual bar or so, it soon hurries up as much as to say, "I never slink behind the bar." Aronson has perfect confidence that his orchestra will lead him correctly, and this *entente cordiale* between conductor and men is a highly exhilarating sight. It reminds one of the millennium or Barnum's happy family.

Being troubled with insomnia the other evening I glanced over a thrilling article in a reputed musical and dramatic paper on the live topic "Our Daily Bread." I was soon asleep, the dose proving more effective than chloral, or morphine. I slept so soundly that it was high noon when I awoke, and on finishing the article I became so sleepy again that I could hardly keep my eyes open for the rest of the day. I admire enterprise in journalism, and when I find such an exciting musical topic as bread discussed in print I take off my hat to the editor who gratifies my burning curiosity on the subject. The article entertained me for several reasons. It revealed such a delicious indifference to the laws of grammar and such a *penchant* for out-of-the-way words and expressions on the part of the writer, and moreover, its conventional phrases through which, at times, glimmered a pathetic attempt to express an idea were so peculiarly childlike and bland in their Eve-like simplicity, that I concluded that only an expert on food and health could ever have turned loose on the community such a remarkable screed. Gourmets should read this article, as it mentions several things which will excite their gustatory ardor. There is, for instance, a reference to "healthy oatmeal fruit" which almost makes our editorial mouth water. The text does not give away whether it grows on trees or vines; whether it should be plucked ripe or just on the turn of the green into the yellow. This is a serious omission, as it may prevent horticulturists from at once classifying the fruit correctly. I infer that the unhealthy oatmeal fruit is not so esculent as the healthy variety, since the latter is given precedence over oleaginous fish-cakes. The next time I go to the Hotel Monaco, I must ask for a few ripe bunches. Another charming addition to a *menu* mentioned in this gastronomical article is "eggs sprouting into future life." See Naples and die; eat these eggs and you must die. At least, I should think so, although I have not sampled any of the sprouts. I imagine this is a new sort of vegetable that has eluded the vigilance of most of the caterers. It may perhaps also be found at Hotel Monaco, served up by a waiter of literary proclivities, who is writing a book entitled, "How I Presented a Bill;" or "The Way to Eat Your Meals off a Mantelpiece." The "faintish lard," alluded to by the romancer in question, is probably not strong enough to go to work. It is hardly convalescent and could not be expected to sit up and notice things and take some gruel. It should be kept in the hospital until Wiggins's storm has blown over, and then taken out for an airing. It is a slippery customer and should be watched over by a vigorous youth, no "lard-a-dah" fellow should be put on guard over it. The article is certainly remarkable, and although apparently gastronomical, may contain a vast amount of musical information between the lines, which is very instructive, at least, to the person who wrote it. Students of the music of the future have been waiting for just such an analysis of Wagner and Liszt as would naturally be found on an essay on bread, and "hash belonging to a previous existence," as the essayist pathetically refers to the past. This discussion of music and the drama by indirection, as it were, opens up a new field for journalistic aspirants, and it should be numbered Slide 1, or Slide 2, like some other emanations by the same gifted ink-pot emptier and then slide out of sight forever and a day.

—Miss Emma Bobbitt's entertainment at Chickering Hall, on February 23, was well attended. She had the assistance of Miss Bessie Bartlett, contralto; Mr. Fritsch, tenor; Heinrich Wienskowitz, pianist, and James Pearce, organist. Miss Bobbitt's readings were cleverly given and won for her much applause and flowers in profusion.

—A concert was given on February 26 by the German branch of the Young Men's Christian Association, at the Association Hall on Twenty-third street, for the benefit of the sufferers by the floods in Germany. The main success, besides the singing of the Norwegian Singing Society, was achieved by Miss Josie Hauser, a niece of the celebrated Mischa Hauser and a pupil of Alexander Lambert. She played the following piano-forte selections: Faschingsschwank, first movement, Schumann; Polka Boheme, Rubinstein; Serenade, Moszkowski.

Personals.

A VERY YOUNG VIOLINIST.—Max Dick, the eleven-year old son of Philip Dick, mayor of the city of St. Peter, is said to play the violin with great skill. He commenced playing when he was only four years of age.

HANDY TO HAVE IN THE HOUSE.—Seth Abbott, the father of Emma Abbott, who is a resident of St. Paul, Minn., attends concert and opera performances regularly. He is reported to be an excellent *claqueur*—a veritable godsend to managers.

WOLF FRIES'S FATHER.—Henry Fries, who recently died in St. Paul, Minn., was for a long time a member of the Danz Orchestra. He was the father of Wolf Fries, a member of the Mendelssohn Quintette Club, of Boston.

MISS GRISWOLD'S GOOD FORTUNE.—Miss Griswold, the American prima donna, according to a cable dispatch from Paris, has won her suit against the Société du Casino de Nice. The Tribunal du Commerce has awarded her the full amount claimed, with expenses. This result has given very general satisfaction, as by forcing her to commence law proceedings, Miss Griswold was prevented accepting several other advantageous engagements in Madrid, Bayonne and St. Petersburg.

MME. BOEMA'S ENGAGEMENT.—Mme. Gabriella Boema has been engaged as one of the soloists of the Handel and Hadyn triennial festival, to take place in May in Boston. She will be a strong addition to the vocal element on that occasion.

BOWMAN'S SUCCESS.—Prof. E. M. Bowman, our esteemed contributor, and an organist of high talent, has been playing in St. Paul and Minneapolis with great success. There is no more genial gentleman nor conscientious musician in the country.

A POPULAR SINGER.—Miss Lillian Russell is becoming celebrated for her figurings in courts. Injunctions are associated with her name. But withal she is a good singer, and has succeeded in gaining the ear of the public. She is popular.

SPOHR'S PUPIL.—Henry Holmes, a pupil of Spohr, is recognized as a very superior violinist of the virtuoso school. He has been playing at the Monday Popular Concerts, London, and is said to be more remarkable for exact execution, "regular" reading and objective style, than for impulsive feeling or the passion that proceeds from souls set on fire by the music being executed. He is an effective leader.

HARD TO BE EXCELLED.—Signor Piatti, the violoncellist, has long been recognized as one of the foremost players in the world on his chosen instrument. He is equally excellent as a quartet player and as a soloist. His successor it would be hard to name at present.

Barrenness in Art.

RIPE and intelligent musicians must view with regret a phase of modern musical life—the presumption of young performers in presenting themselves before the public while they are in a very embryonic state. Players and singers seem possessed with the idea that the ignorant public thirsts to sit at their feet and listen to their thumping and screeching. No doubt, every young student's soul indulges in immeasurable flights of imagination, and revels in dreams of greatness such as real genius never feels.

Of those who make their debut every year before an indulgent public, two species deserve notice. They are, first, singers and players who have little or no true talent for music, but who are encased in too hard a shell of conceit to perceive the fact; and secondly, those who are aware of their lack of natural ability, but who persist in a fruitless endeavor to force the public to acknowledge what they themselves tacitly admit does not exist. Fortunately, the latter class is not large, otherwise our asylums would be more fully peopled by unfortunate musical critics. It is upon these self-possessed individuals that the best and kindest advice is wasted, for they know they are immature musical blacksmiths, and ever will remain so, but it does not suit them to admit it to others. On the other hand, those who are so deeply infatuated with themselves as to be unable to perceive their unfitness for the profession of music are generally beyond conversion either by friend or foe. To an outsider, capable of clearly judging of the position, a case of this order presents for contemplation much that is sad. The perseverance exhibited in practising difficult studies and compositions is seen to be of no avail, while the singer's continual vocalizing as plainly points to crude results. Natural talent is wanting, hence the outcome of all this study must be fruitless.

Those who are addicted to philosophizing will find herein much to consider. It would appear impossible (only that experience teaches the contrary) for young people to remain blind to facts patent to those around them, especially when the existence of these facts is indicated in the published opinions of capable judges. Immaturity, however, is rarely perceived except by the mature, and young debutants, above all, are too full of conceit to bestow a thought upon the vastness of the art they have undertaken to master.

Nevertheless, the critic has a plain duty to fulfill, and surgeon-like he must probe deeply, on occasion, if he hopes to benefit, even in a small degree, those who need his treatment.

—D'Oyly Carte's application for an injunction to restrain Charles E. Ford and his company from playing "Iolanthe" and using orchestration, was refused on Wednesday last in the United States Circuit Court of Baltimore. Mr. Ford had agreed to omit the names of Gilbert and Sullivan from his posters, and all other points were decided in his favor.

Marriages of Musicians.

PART IV.

"That which we seek is but our other self,
Other and higher, neither wholly like
Nor wholly different; the half-life the gods
Retained, when half was given—one the man
And one the woman."
—Lewis Morris.

THE King is dead!—and, alas, we cannot even cry, "Long live the king," for Richard Wagner has left no successor. The giant brain, the unresting fingers, the strong, great personality are stilled to earth only to join the more appreciative fellowship of his illustrious peers, Beethoven and Mozart, Handel and Haydn, Bach and Schumann, in the eternal harmonies of the spheres!

To turn aside the veil of the Holy of Holies in the career of such an exceptional man is no sacrilege. The world well knows all its remarkable vicissitudes and triumphs.

Wagner's domestic life presents all the anomalies that could be expected in the history of a genius, as well as quite enough of the unconventional eccentricities that render an artist's career spicy and interesting. Doubtless, many "crooked places will be made straight" when the autobiography of the great composer shall have been given to the world. Until that time, only the "ear-kissing arguments" that rumor flaunts to the breeze are available.

Herr von Bülow, the eminent artist, married Cosima, one of Abbé Liszt's charming daughters. The union was ostensibly harmonious, and blessed with a bevy of *kleine mädchen*.

"Unhappily, we know cases enough where a connection apparently indissoluble between two persons, has by the accidental introduction of a third been utterly destroyed, and one or the other of the once happily united pair has been driven out into the wilderness," says the autocratic poet, the test of its verity being well established in this conjugal relation.

Von Bülow, when Wagner's name was beginning to make a stir in the world, desiring to consult the great apostle upon some musical works, in which he himself was much interested, wished to invite him to his home as a guest for a few weeks, that they might enjoy uninterrupted communion.

Cosima objected. "Wagner is so domineering and self-willed," she argued, "we can never get along peaceably with him, and to have him for so long a time in the same house would simply be unbearable."

The invitation was therefore deferred from time to time, but like all husbands fond of carrying out their desires and purposes, and like all wives who become wearied out with much importunity, Cosima at length consented.

Fatal acquiescence!

Wagner came, saw, and conquered! The "demonic influence," the indomitable self-will, the characteristic persistency, or what not, was not long in causing Cosima to transfer her affections irrevocably from the lesser to the greater; and, whatever may be said of the cupidity of the latter, it is certain he reciprocated the passion. Wagner's love was one of rare constancy and fervor, and he was willing to bear the severest burden, not only of Cosima, but to undertake the responsibility of all her children with her.

Poor, unfortunate Von Bülow was helpless. Even the father-in-law, Franz Liszt, seeing the condition of affairs, gave him little comfort, and is said to have counseled the father and husband to bear his fate philosophically and surrender all to the enemy.

This he did, wonderful to relate, and a separation was brought about. Afterward, Von Bülow obligingly procured a divorce, and Wagner and Cosima were married; Von Bülow, in spite of this apparent atrocity, continuing to regard and admire Wagner from an artistic point of view!

Deplorably self-sacrificing man, "driven out into the wilderness" by a relentless destiny!

Yes, for a few brief years; but the outcast was unwilling to remain there permanently. Recently he ventured to find his affinity in the great lottery of life, and married again, only to be assigned to a private asylum after a month's experience, thus being punished for his unexampled rashness and presumption.

Few instances present an array of facts so interesting as this marriage of Richard Wagner. It proved to be a fortunate, happy one, all the dire head-shakings and evil predictions for the future that followed to the contrary, and was cemented with the rarest mutual devotion to the very end of the maestro's life, when he apparently fell asleep in the arms of his beloved Cosima at the ripe age of seventy. He was still in the prime of his rare mental powers, and was lovingly soothed and attended by the presence of his darling Siegfried, an only son, who, it is hoped, has inherited the rich talents that should be bequeathed by such parents.

Wagner's method of procedure is, however, not to be recommended to the profession generally as an example. The attempt to carry off other men's wives is seldom fraught with very propitious results to the aggressor. Genius may have relegated to itself peculiar powers, and ordinary mortals may well hesitate to enter where only angels are wont to dwell.

Cosima, doubtless, followed too literally the footsteps of her distinguished parents, the Abbé Liszt and the Countess D'Auquart, for they were never legally married. Liszt, however, with commendable frankness, if not audacity, acknowledges two bright, beautiful women as his daughters, besides a son, and a world of admirers, of all classes and conditions, make pilgrimages to his shrine and are proud to lay their offerings upon his musical altar, just the same. This is not so uncharitable and unforgiving a world, after all!

The popular acceptance and established opinions of the sanctity of the marriage vow render all such erratic adventures very pre-

carious, and these unconventional acts of our great musicians must be deplored. In the emphatic language of Adam Bede it can only be said justly of such trespassers upon public sentiment:

"Ay, sir, I've said it often, and I'll say it again; they're a poor lot—a poor lot, sir, big and little—a poor lot!"

VICTOR.

HOME NEWS.

—Emma Abbott and her troupe have been in St. Paul, Minn., and, according to reports, have succeeded very well.

—Jerome Hopkins's opera, "Taffy," was performed by a party of children at the Windsor Theatre on last Wednesday afternoon.

—The Thalia Theatre Comic Opera Company will shortly go on the road, and play "The Countess Dubarry" in some of the Western cities.

—The choir of the American Temperance Union gave a successful concert on last Wednesday evening, in the large hall of Cooper Union.

—Lecocq's new opera, "Heart and Hand," was sung in Philadelphia for the first time at the Chestnut Street Opera House, by the McCaull Opera Company, on March 6.

—A concert will be given for the benefit of the flood-sufferers in Ohio, in Turner Hall, St. Paul, Minn., on Saturday evening, March 10, all the German singing societies participating.

—E. M. Bowman, the St. Louis organist, has been giving some organ recitals in St. Paul and Minneapolis. The local press are very enthusiastic about his playing. The audiences were quite large.

—Chas. A. Cappa has become a most successful band-master. As a trombone player he is equal to any in this country. He was formerly with Thomas. Between him and the members of his band perfect cordiality exists.

—Miss Mary Beebe's services as a member of the Boston Ideal Opera Company have been dispensed with. Curious fact, however, that Miss Beebe's contract will not expire until March 17, to which time her salary will be paid in full.

—On February 26 the twenty-fifth consecutive week of comic opera at the Philadelphia Lyceum Theatre opened, and the third week of Von Suppé's sparkling opera, "Donna Juanita," by the Jennie Winston Opera Company.

—The cast for Gunther and Jessie Williams' new musical comedy, "The Dime Novel," which will be produced at the Bijou Opera House, on March 5, includes Miss Louise Paullin, Mme. de Ruyther, Miss Virginia Fairfax and W. J. Ferguson.

—John McCaull will revive "The Mascot" at the Casino, on the 12th inst., for one week preceding the appearance of Maurice Grau's French Opera Company. It will be presented with what Mr. McCaull claims to be a phenomenal cast.

—Mr. Henderson, manager of the Standard Theatre, is already organizing his company for next season. He has signed a contract with Lillian Russell, the favorite soprano, Signor Tagliapietra will also probably be a member of the company.

—The Choral Society of St. Paul, Minn., recently gave a concert there. It embraced Mendelssohn's "Forty-second Psalm," with Miss Helen Haynes as the soprano soloist. The whole programme was decidedly interesting. Signor Jannotta was the conductor.

—In view of the recent arrests of theatrical managers and of jubilee singers, a meeting of the theatrical managers of the State of Connecticut was held on February 26, at Peck's Grand Opera House, New Haven, for the purpose of discussing the question of Sunday-evening concerts and other matters relating to their own business.

—Christine Nilsson sang in Cincinnati Music Hall twice last week. Her first audience numbered 7,000. She received marked social attentions, and is held in higher regard in Cincinnati than any living artist. She will sing in the next May festival, and the people are demanding that she be engaged for the next opera festival.

—A highly successful concert was recently given in Westfield, Mass., by the Stimpson Sisters. The *Springfield Republican* says of these performers: "Miss Fanny Stimpson's violin solo, as well as the piano solo of Miss Sadie Stimpson was admirably played. Encores were frequent and enthusiastic." Signor Liberati, the cornetist, also played at this concert with great success.

—The Haydn Amateur Musical Society, of this city, propose to give a concert and ball on Sunday, March 18, at Wendel's Assembly Rooms, in West Forty-fourth street. The net receipts are to be added to the *Herald Flood Fund*. Among the artists that have kindly volunteered their services are Miss Ida Klein and Miss Sophie Lee, sopranos; J. Spross, cornet, and Frederick Lee, flute.

—The Musical Festival to be held in May, in St. Paul, Minn., under the direction of Theodore Thomas, is certain to be a splendid success. The chorus of over 200 singers are busily rehearsing the music for the occasion under the conductorship of Signor Jannotta, a musician of much local celebrity. Among the works chosen are Gade's "Erl King's Daughter," Mendelssohn's "Forty-second Psalm," parts of Gounod's "Messe Solennelle," and "Lohengrin." The soloists will be selected by Theodore Thomas.

ORGAN NOTES.

Those who are criticised are abundantly able to discriminate between just and able criticism as against ignorance and rank partisanship. Mental blindness is not generally a requisite for the position of musical critic, but in this case an important exception has been made, and a truly sad spectacle is the result. In connection with this it may be said that Mr. Carter started with a subscription of \$2,000, the result of the sale of 2,000 course tickets. As soon as the subscription reached this sum the tickets were sold to the public at fifty cents for each concert. A success so emphatic must naturally be an eye-sore to a rival who plays to almost dead-head audiences, and whose former position in Plymouth Church is now so satisfactorily filled by Mr. Carter.

George E. Whiting, the gifted organist, has been playing with success in Ohio. A grand exhibition concert of the new organ in the Second Presbyterian Church, Newark, Ohio, was given a week or so ago. It is the work of Hook & Hastings, of Boston, and contains two manuals and pedal with some twenty-six stops and six combination movements. Mr. Whiting executed several selections in excellent style, among them some movements from Mendelssohn's second organ Sonata, Auber's overture to "Zanetta," and Rossini's overture to "William Tell." At an organ concert in the Second Street Church of Jenesville, Ohio, Mr. Whiting played Lux's fantasie on "O, Sanctissima," a registration fantasie, and other pieces. His reputation is kept steadily up at every recital given.

The organ recitals given at the Bow and Bromley Institute, London, have become most successful. The organists who appear there are the most eminent performers in the world. Dr. Spark, organist of the Town Hall, Leeds; E. H. Tärpin, president of the College of Organists, London; W. T. Best, organist of the Town Hall, Liverpool (who gave the recitals on February 3d and 10th); and Mons. Guilman, who is shortly expected to play, are among a few of those who have from time to time exhibited the instrument and their talent to the best advantage. The audiences at the recitals are always large, and are composed of attentive and often enthusiastic listeners. Such concerts have an educational tendency, and bring to notice and make familiar works that otherwise would be unknown to the general musical public.

The work already accomplished, and now being accomplished by the College of Organists, London, has been and is of a highly valuable character. The number of its members is steadily on the increase, and embraces organists in all countries. The aim has always been to keep up the profession of music in one of its most important branches, and this has been attained by the strict examination those desiring to add the initials F. C. O. after their names, have had to submit to. Such favored persons must not only play the organ in a capable manner, but must know something about orchestration, counterpoint and fugue, musical history and acoustics. It must be conceded that such musicians scattered everywhere, and laboring in the cause of high art, cannot help but exert a great influence for good upon all with whom they come in contact.

Mr. Ebenezer Prout recently lectured before the College of Organists, London, on the "Combination of the orchestra and organ, especially in church music." Considering that orchestras are being oftener employed in English churches now than formerly, the subject is an important one. As an English writer says: "The church is once more welcoming back to her aid the orchestra, after much misapprehension and foolish neglect, almost amounting at one period to banishment." Mr. Prout's lecture touched upon the scores of the great masters in which the organ is employed, from Bach to Mendelssohn, as well as indicated by the use made of the "king of instruments" by Haydn and Mozart. Some very artistic and judicious hints as to the use of the organ by the organist and composer were thrown out by Mr. Prout. The whole lecture was interesting to a high degree.

Some organ builders subscribe to a novelty without due thought, and endeavor to introduce it, on all occasions, whether for the best or not. On the division of organs there is a division of opinion. By this is meant, that here and there is found a builder who advocates the placing of the pipes that go to make up an organ in two separate places—the connection to be made by an action long drawn out. A divided organ is like a spread-out orchestra; its sounds do not mingle well. The more compact a body of musicians is, the more compact will be the body of sound issuing from it, a fact that holds equally good of a mass of pipes. No doubt there are many churches in which the space set apart for the organ is so limited on one side, that the opposite side has also to be levied upon in order to permit the erection of a good-sized instrument. It is unfortunate that this should ever be the case, and everything should be done to avoid such a necessity. Of divided organs, there are several in this city—Chickering Hall and St. Thomas's Church, for example. The most notable one in England is in Westminster Abbey. The regular organ-action is not generally free from a liability to become disorganized, and, in that event, it is very evident that a more complicated action is so much the more liable to become disarranged than the straight regular one. Of course, electricity may be used, but this is not always to be relied upon. The tubular pneumatic action is perhaps most to be depended upon in divided instruments.

Dr. Louis Maas.

WE give our readers to-day a good likeness of Dr. Louis Maas, the eminent musician, pianist, teacher, composer, conductor, and highly esteemed Boston correspondent for THE MUSICAL COURIER. Dr. Maas was born at Wiesbaden, near the Rhine, on June 21, 1852. He received his first music lessons from his father, an eminent teacher of the pianoforte, at the early age of four years. When Louis was still a child the family moved to London, England, where the bright and intelligent boy underwent a thorough course of musical and general training. With his fifteenth year he entered the Conservatory at Leipzig, where he studied under Reinecke, Moscheles, Hauptmann and Richter. Here his development was remarkable, and he soon became distinguished by his performance at the "Gewandhaus" of Beethoven's "Emperor" concerto and by the production of an overture, highly spoken of, which is his first orchestral composition.

Dr. Maas studied at Leipzig for four years, during which time he was also heard at the Grand Ducal concerts at Weimar. It was here that he met Liszt, who took a sincere interest in the rising young artist and gave him the benefit of his valuable instruction during the summer months of the three years following Mr. Maas's leaving the Leipzig Conservatory. During the winter seasons of these three years he concentrated in all the larger cities of Germany, and attained high success before such critical audiences as those at Berlin, Leipzig, Dresden, Munich, Stuttgart, etc. In 1875, that is, at the early age of twenty-three years, he was called to a professorship at the Leipzig Conservatory, where he taught pianoforte playing for five years, interrupted only by several extensive concert tours. The number of his pupils at Leipzig is over three hundred, among whom there are a great many Americans from all parts of the States. It is owing to this large acquaintance beforehand with the young artists in this country that Dr. Maas was received so enthusiastically at his very arrival. He made Boston, the home of art, his own home, and in the first year of his stay in this country, efficiently held the position as conductor of the Boston Philharmonic Society, where he also appeared as solo-pianist, playing his own pianoforte concerto. Among his larger compositions are several overtures, two symphonies, a suite, a triumphal march, &c., for orchestra, also a string quartet dedicated to Liszt, who spoke very highly about it; songs, violin pieces, three great sonatas and over thirty miscellaneous works for the pianoforte, among which his concerto stands foremost.

As a teacher, Dr. Maas is just as highly esteemed in Boston as he is as musician, performer, and above all as a gentleman of high culture and fine character.

Beethoven in Boston.

FORTY-TWO years ago this month, the first entire performance in this country of Beethoven's Symphony was given at the Odeon (formerly the Federal Street Theatre) in Boston, by the orchestra of the Boston Academy of Music. The writer of this was present on the occasion, and it is interesting to recall the conditions under which this first interpretation of Beethoven was attempted and compare them with those which exist at the present time. Separate movements of some of the symphonies had been heard in New York and Boston, but, as the advertisements at the time set forth, an entire symphony had never been given. The work chosen was the C minor, No. 5; and as about that time Boston was feeling the effect of the so-called transcendental movement, German music shared to some extent in the interest which was felt in German literature.

But the musical public was not yet educated to appreciate a high order of music, and the entertainments provided at that time for the best audiences were not altogether such as would be accepted at a serious concert to-day. At the first concert of the Boston Academy's course that season, for instance, the Rainer Family, a troupe of Swiss Minstrels, whose yodeling was then very popular, formed the chief attraction, supplemented by the Chevalier Neukomm's latest effort in programme music, arranged for the organ, representing "a concert on a lake interrupted by a thunder storm."

The vocalists who electrified us in the concert room about that time were Henry Russell and W. R. Dempster. George Washington Dixon, who for awhile coyly styled himself "the Great American Melodist," had fortunately subsided. Henry Russell used to sing long and presumably pathetic compositions, referring to various old articles; such, for instance, as "The Old Arm Chair," "The Old Clock," "The Brave Old Oak," and so on. He also harrowed up the souls of his auditors by a frightfully realistic affair entitled "The Maniac," the effects of which were like unto those sometimes produced by Miss Clara Morris' performances on the stage. Mr. Dempster was of a milder school. He warbled Scotch songs and pretty little ballads, kept his audience in a sentimental mood for two hours and sent them home in tears. This was the effect of his singing the "May Queen."

Under such circumstances, the production of Beethoven's Fifth Symphony was an event of considerable importance. Indeed, the directors of the Academy, with a lively sense of the superior manner in which they order these things in Boston, that it is still thought by some to be a local peculiarity, called attention, in their advertisement, to the fact, that the symphony would be given "with a greater proportion of stringed instruments than is usual in orchestras in this country." The orchestra conducted by Henry Schmidt, actually numbered twenty-three instruments, viz.: six violins, two violas, two cellos, two double basses, two flutes, two oboes, two clarinets, one bassoon, two trumpets, and two horns. This was considered a large orchestra in those days. At that

time no theatrical performances could lawfully be giving in Boston on Saturday evening, although Sunday was usually chosen for oratorios; and as most of the musicians were members of the Tremont, or other theatre orchestras, secular concerts requiring their aid were confined to the last evening of the week. On this occasion the professional force not being sufficient, it was found necessary to obtain some assistance from amateurs, and several of these came from out of the city.

An entire symphony was a rather solid entertainment for even a Boston audience of forty years ago. So the programme also comprised a Strauss waltz and Rossini's overture to "La Gazza Ladra" by the orchestra; a duet on the organ, and a quartet for male voices, "Thou, thou reignest in this bosom." These lighter productions were given after the Fifth symphony, and I am afraid that a good many of those present wished they had more of Strauss and less of Beethoven. At any rate, the performance was so successful that it was repeated soon afterward. The price of tickets was twenty-five cents.

They have changed all that in Boston nowadays; witness the programmes at the concerts of the Boston Philharmonic Society and the Boston Symphony Orchestra! There are no Strauss waltzes to be found therein, no Swiss minstrel's songs, no interpretation of the Chevalier Neukomm on the organ. But instead, music of another sort. It is a long way that musical Boston has come since that first performance of a Beethoven symphony. How far it is, it would take too long to tell. DELTA.

FOREIGN NEWS.

....A new oratorio by Richard Hol, called "David," has been heard and favorably criticised in Amsterdam.

....It has been proposed that instead of erecting a monument to Wagner a fund be collected to maintain the Wagner Theatre at Bayreuth.

....At the Vienna Court Opera during the past year 74 operas, by 33 composers, were given, representing the performances of 219 evenings.

....The journals of Firenze, say that during the Lenten season will be represented at the Perjola Theatre, a new opera by Carlo Lutti, entitled: "Sara di Toledo."

....A new opera, entitled "Mam'zelle Nitouche," by Hervé, was produced at the Théâtre des Variétés, Paris, last month. The work is described as being completely successful.

....The *Allgemeine Deutsche Musik-Zeitung* notes with admiration the custom common both in England and America of using analytical programmes at classical concerts.

....Signor Nannetti, a resident composer of Buenos Ayres, has almost finished an opera which is to be entitled "Numa Pompilio." It will probably be represented at the Colon Theatre, Buenos Ayres, in the near season.

....The Theatre Royal de la Monnaie, Brussels, has lately been concerned with the production of the "Nibelungen," which met with more than ordinary success. A Wagner concert was afterward given in Brussels by the members of Herr Angelo Neumann's company.

....Two lectures, given under the auspices of the Philological Society, of London, on February 2d and 16th, were of interest to the musician. The first was on the "History of English Sounds," by Henry Sweet, M.A., and the second, by the same gentleman, "On the Intonation of Spoken English."

....The Crystal Palace Company have decided to manage the details of the approaching Handel Festival themselves. Many of the leading artists are likely to be the same as before, including M. Sainston as leading first violin, and Sir M. Costa as conductor. The band will consist of 425 players, and the chorus will be composed of both town and country singers.

....The conductors, M. Pantaleoni and M. Pardon, have, roughly, seventy instruments in their orchestra, which plays at the Eden Theatre, Paris, among them fifteen first violins, ten second violins, eight altos, six or eight 'celle, eight contrabasses, four cornets-à-pistons, two bassoons, two clarinets, two oboes, two flutes, a nouvelle basse, and saxhorn contrabasse.

....Benjamin Godard was recently represented in Paris on a Padeloup programme, by a new dramatic overture, which he conducted himself. The idea is not new. "The nation, for a long time oppressed, rises and fights for liberty. After some days of misery and strife, days of peace and happiness follow." The work is said to be weaker than many of those written by the same composer.

....The production of Gounod's "Redemption" in Glasgow, on January 23, was successfully effected, the vocalists being Mrs. Hutchinson, Miss H. Wilson, Mr. Maas and Mr. Santley, with members of the Choral Union. The manner in which the work was rendered was highly creditable to all parties concerned, but the impression made by the work itself was meagre enough. The same work has only been fairly successful in Edinburgh.

....A new comic opera, entitled "Cymbia, or the Magic Thimble," will shortly be produced at the Strand Theatre, London. The libretto of the work has been written by H. Paulton, and the music is composed by Florian Pascal. The opera is said to contain the necessary elements of success. As there are already two operas—one by Mr. Mackenzie, the other by Mr. Thomas—announced for immediate production, "Cymbia" will make the third new work from English pens to be given in London during the forthcoming season.

Musical Musings.

IF music has power to soothe the savage breast, then I'm sure it soothes a civilized one much more. And as we are all a kind of civilized savage, we sometimes need to be tamed. Then, again, we feel too tame and wish to be aroused. Music is one of those all-prevailing powers that can move us to tears and play on the human harp of a thousand strings.

Another potent power music possesses when some grand composition, perhaps of the old masters, can, as it were, translate us from our own tormenting thoughts and carry us away from ourselves. How delightful, when oppressed with business complications or disturbed by some knotty point that isn't nice, to be able to listen to music that will make us for the time forget everything but the entrancing sounds that bear us to some far-away mystic Utopia. What can more vividly recall the past, or paint on the mental canvas some lost picture dear to the soul as absent loved ones, than some familiar and long-cherished strain? Sometimes I love to wander back to the romantic days of the late war, which was a varied experience of tears and fears. (I never could make a soldier believe that if all the patriots we loved were killed there would be no need of patriotism.) In all my retrospection there is nothing which tingles my heartstrings like a dirge or "funeral note." I never hear a dead march but I am reminded of "the land where the cypress and myrtle are emblems of deeds that are done in their clime," and of the funeral processions of the beloved Jackson and Lee. Such appealing pageants! The riderless horse, with an almost human expression of love in his soulful eyes, led by the faithful black servant—with the boots of the dead master thrown over the saddle—and the sad, muffled music that made a lasting impression on my young heart, which can never be effaced, should I survive the venerable Peter Cooper.

What queer complications we are anyway. I know a handsome, young old bachelor, who says he enjoys a good healthy deluge of tears much more than a good laugh, and to him a farce or a comedy is the most dismal of plays. When we are not in a mood to enjoy scientific music, nature has provided us with the grandest entertainment, as well as teachers, in the winds, the waters, the frogs, birds, and the cooing doves, which we should try to imitate instead of the snapping turtles.

After all, what does the incomparable Patti accomplish, after years of the most skillful practice and labor, but trilling, that is almost as ravishing as that of a little bird, which we can hear, by strolling through the park. What more ennobling influence in the family circle, or what sound will leave a warmer place in the heart than the sweet song of a little child?

I trust our wise city fathers will not deprive our school children of one of the greatest sources of future happiness, by taking from them the musical drill, for the more properly tempered raps they receive when fledglings, the higher they will fly when fully fledged. I heard an old Paterfamilias say, he didn't want his boys taught music. He thought they would not be good business men. I say, let all the boys and girls be taught all the music they can hold, and the whole world will be happier for it. By the way, why are there no female Wagners, or Rubinstens or even Strausses, or Offenbachs? Will the only really musical paper in the country answer this momentous question for

AUNTIE BELLEM.

[If "Auntie Bellem" will kindly read our "Music in Boston," she will find that composers of her own sex are gradually forthcoming. Women have given to the world some sublime poetry, paintings and sculpture, and we do not see why they should not equally excel in music if they received the necessary elementary instruction. Some eminent thinkers have maintained that women in art are merely reproductive and cannot be productive. This may be true or it may be a malign insinuation of masculine egotists. Anyhow, let the fair sex have a chance of showing what they can do by giving them the means on hand for doing it.—ED. MUSICAL COURIER.]

The February number of the *London and Provincial Music Trades Review* says: "We have to apologize for erroneously announcing that the New York *COURIER* was dead. It is not dead—it has only changed hands, and under new editorship it is a far better paper than it was."

At the fifth concert of the New York Philharmonic Club which takes place on March 13, two new works will be performed, viz.: Saint-Saëns Septet, op. 65, for piano, two violins, viola, violoncello, double bass and trumpet, and Beliczay's quartet in G minor, op. 21, for strings only.

Signor Ferranti still retains his position as the most amusing buffo singer New York can call her own. What though his repertoire be limited, he amuses the public hugely, and is thus worthy to be classed with those worthy of their hire. A good laugh begets health; Signor Ferranti induces it.

The New York Oratorio and Symphony societies, numbering in all 460 persons, gave two performances of "The Tower of Babel," on last Thursday, at the Academy of Music, Philadelphia. The Academy was crowded on each occasion, and the performances, which were conducted by Dr. Leopold Damrosch, were well received.

The Benevolent Protective Order of Lady Elks gave their third annual benefit in aid of their charity fund, at Steinway Hall, on February 22. An attractive programme was fairly well given, and the singing of Miss Hattie Schell, Signor Ferranti and Jacob Graff was especially popular. There was not a large attendance.

PERFORMANCES.

Edmund Neupert in Brooklyn.

MR. EDMUND NEUPERT, the celebrated Norwegian pianist, gave a concert last Tuesday night at the Brooklyn Academy of Music. There was quite a large and evidently very enthusiastic audience, for none of the participants in the performances, nay, not even the man who opened and shut the Sohmer grand piano escaped being heartily applauded. This appreciation on the part of the audience seemed to have a favorable reaction upon the performers, who all did exceptionally well, and with the exception of the concert-giver himself, who with wise discretion refrained from over-burdening the already too long programme with encore-numbers, were easily induced to respond to the audience's wish for more.

Of Mr. Neupert's assistants, Miss Hattie Schell gave a fair rendering of the great aria, "Quella fonte" from "Lucia," and of the oft-repeated "Echo-Song" by Eckert, and "Vogel im Walde" by Taubert. Why all these concert sopranos should choose the very selections which are in the repertoire of the great queens of song like Patti and Gerster, and thereby elicit involuntary comparisons, which cannot possibly be to their advantage, remains one of those never-to-be-solved secrets of the feminine mind.

Miss Schell gave with Herr Holst-Hansen, as the concluding number of the programme, Rubinstein's duet, "Wanderer's Nachtlied." Mr. Holst-Hansen further contributed to the programme the baritone aria, "It is enough," from Mendelssohn's "Elijah," Schumann's "Die beiden Grenadiere" and Franz's "Ungeduld."

Mr. Ferdinand Carri, the violinist, also assisted at this concert, and played Paganini's first concerto in D with inlaid cadenza of his own and a "Grand Fantasia Caprice" in G minor—major of his own, the latter for violin without accompaniment. His style and technique have greatly improved during his sojourn in Europe, and he created quite a favorable impression, which was, however, somewhat impaired by his playing of the silly "Carnival of Venice"—variations for an encore—number, and by his meaningless composition. It is difficult to write for the unaccompanied violin, and if one cannot invent better thematic material and does not understand better part-writing, it seems ridiculous to make an effort in the direction of Bach's Chaconne.

Neupert himself was at his best and showed his merits as a pianist and composer by a fine rendition of six pianoforte pieces of his own, of which the Funeral March in B flat minor, although strongly influenced by Chopin's, the "Valse Noble" in E major, and the Concert Study in F major are real gems. Mr. Neupert also excelled in Liszt's "L'Africaine" Fantasia, and in the first movement of Henselt's F minor Pianoforte Concerto. In the latter he had the able assistance of Mr. Ferd. Dulcken, who played the orchestral accompaniment on a baby grand. Both pianos of the Sohmer manufacture, the full concert grand and the baby grand proved to be excellent instruments, whose tone qualities for fullness, richness and carrying power left nothing to be desired. Their merit excited general comment among the many musical persons present.

The Redemption in Brooklyn.

THE Brooklyn Philharmonic chorus and orchestra under the conductorship of Theodore Thomas, gave the first public performances in Brooklyn of Gounod's sacred trilogy, "The Redemption," on Friday afternoon and Saturday evening at the Academy of Music. The concerts of the society are always exceedingly well patronized, but the announcement of the performance of the new work had acted as an extra spur and consequently the Academy on the occasion of the public rehearsal as well as at the evening concert was crowded to its utmost capacity.

The following were the soloists: Mrs. E. Aline Osgood, Miss Emily Winant, Miss Adeline Sessions, Mr. Theodore J. Toedt, Mr. Max Heinrich, Mr. Franz Remmert, all of whom acquitted themselves very creditably of their respective tasks. The "Sacred Trilogy," although well performed, altogether failed to elicit much enthusiasm from the audience. A chorale in the first part without orchestral accompaniment and the finale of the second part, "The Ascension," being received best. Some of the monotonous chromatic recitatives had judiciously been cut, so that the whole work could be performed in little more than two hours.

The next concert of the society will be entirely instrumental, Joseffy at the piano and Rhodes, violin, being the soloists.

The Wagner Memorial Concert.

THE Wagner Memorial Concert given at the Academy of Music on Monday night under Dr. Leopold Damrosch's baton and under the auspices of some lesser musical lights than this prominent Wagnerian, was neither artistically nor financially quite as successful as the sad but imposing occasion ought to have warranted it to be. There was, indeed, quite a fair audience, but it consisted to a great extent of the well-known deadheads seen at concerts of all kinds and real enthusiasm was wanting in their efforts at applause. The orchestra, eighty-five in number, was somewhat mixed, but on the whole was worthy of the occasion. Two of the soloists, Mme. Scalchi, the celebrated contralto, and Mr. Mierzewski, the scarcely less renowned tenor of Her Majesty's Opera Company, served to highly enhance the artistic value of the concert, but the two other soloists, Miles, Isidora Martinez and Paolina Rossini, were out of place in a concert of first-class pretensions.

Of the orchestral works performed, the overture to "Tannhäuser" was scarcely satisfactory, having none of that brilliancy which is the chief characteristic of a good and thoroughly rehearsed rendering of this overture. The "Lohengrin" Vorspiel was, indeed, well given, and was the best performed number on the programme. The Vorspiel and Finale ("Isolde's Love-Death") were satisfactorily rendered by the orchestra, but Miss Martinez was far too weak and nervous to do justice to the vocal part of the exquisite finale. Of the "Nibelungen-Ring," the Ride of the Valkyries was taken at a considerably too fast tempo, and lacked all shading, being fortissimo throughout. We were pleased to see that the management had taken notice of THE MUSICAL COURIER's comment on the audience's not rising during the Symphony Society's performance of the Funeral March from the "Götterdämmerung," and had requested them to listen standing to it on this occasion. This request was apparently somewhat sluggishly complied with, and the performance, which was not a remarkably good one, went on under this sign of respect to the genius of the dead composer. The Vorspiel to the "Meistersinger of Nuremberg" was also fairly well given, and ended the concert satisfactorily.

Of the soloists Mme. Scalchi sang *Elizabeth's* touching prayer from the "Tannhäuser," and a Slumber Song very beautifully, and Mierzewski gave *Siegfried's* Love Song, and the duet from the third act of "Lohengrin," in really fine style, but Mlle. Rossini, who had before spoiled the aria, "Dich theure Halle," from the "Tannhäuser" also served to detract by constant tremolo, bad phrasing and false singing from the effect of this love duet.

Grand Conservatory of Music.

THE ninety-fifth entertainment of the Grand Conservatory of Music, which took place on last Saturday, the 3d inst., was chiefly a dramatic recital by Professor F. Townsend Southwick. The musical portion of the entertainment consisted of the first movement of Beethoven's concerto in G, performed by Miss Florence Clinton, with the orchestral accompaniment given on a second piano by Alex. Lambert; and a Moszkowski "Moment Musical," also played by Miss Clinton. This young lady achieved a good success and exhibited talent in her interpretations.

"Iolanthe" at the Fifth Avenue.

MR. JAMES BARTON'S Company began a series of operatic performances on Monday night at the Fifth Avenue Theatre with Gilbert & Sullivan's "Iolanthe." The chief performers were Mr. Henry E. Dixey as *The Lord Chancellor*, who gave a finished and original interpretation to the role; Mr. Willet Seaman as *Strephon*, whose voice was weak and at times inaudible, but who acted fairly, and Mr. Robert Fraser as *Private Willis*, who acted the comedy with the assurance of a veteran. The female cast consisted of Miss Marie Jansen in the title rôle, Miss Augusta Roche as *The Fairy Queen*, and Miss Letitia L. Fritch as *Phyllis*. The two former ladies have been heard here before in these parts. They give an excellent interpretation of the same. But the palm of the evening's performance must be awarded to Miss Fritch, who invested the rôle of *Phyllis* with more than usual interest. Her vocal attainments are beyond those of any other member of the company. The chorus was well trained, and the orchestra, under the direction of Mr. Henry J. Widmer, was very acceptable.

Sunday Night at the Cosmopolitan.

THE second Sunday-night concert at the Cosmopolitan Theatre was as big a success every way, financially and artistically, as the management could have wished for. Every available seat was taken, and hundreds had to be satisfied with "standing room." The audience was enthusiastic, the soloists especially attractive, and the orchestra, under the conductorship of Edward Solomon, the composer, was excellent.

Signor Castellano played several selections on the piano very skillfully. Miss Lillian Russell, the favorite American vocalist, was warmly welcomed back to the stage after her illness, and although not entirely strong, her voice had lost none of its old-time sweetness and sympathetic quality. Her rendering of the "Silver Line" and "Ah, non credea" was characterized by that charming grace which has endeared this promising singer to young and old.

Miss Marie Glover sang two songs. She has a mezzo soprano voice, which has received the best training abroad, and being a painstaking student she deserves success.

Casino Sunday Concert.

AT last Sunday's Casino concert Miss Emma Juch made her reappearance at this popular place of amusement. She was warmly received by the large audience, and sang with excellent voice the Styrienne from "Mignon," and the grand aria from "Freischütz." Miss Neuberger, soprano, and Miss Bartlett-Davis, contralto, also succeeded very well in their respective solos, the Jewel Song from "Faust" and the "Ah mon Fils" aria from "Le Prophète." Miss Ravasz, piano, and Levy, cornet, were the solo instrumentalists of the occasion, while the orchestral accompaniments were conducted by Mr. Aug. Roebelen.

Benefit Concert in Chickering Hall.

A CONCERT took place in Chickering Hall on last Monday evening, for the benefit of the New York Diet Kitchen Association. A large audience was present, which bespoke a financial success for the entertainment. The musical

attractions were also really excellent, among them being the Standard Quartet Club, composed of Messrs. Brandt, Schwarz, Matzka and Bergner; the English Glee Club, composed of Mrs. L. L. Danforth, soprano; Mrs. S. B. Anderson, contralto; Messrs. Dennison and Ellard, tenors; W. H. Beckett, baritone; G. E. Aiken, bass; and Caryl Florio, piano. The programme was varied and interesting.

Carter and Archer Organ Recitals.

THE second organ recital in Plymouth Church, Brooklyn, was given by Mr. Carter on last Saturday afternoon. The audience was large, and appeared to be highly delighted with the performance. The programme embraced Mendelssohn's Third Sonata; Weber's overture to "Oberon"; Chopin's "Funeral March"; Buck's "At Evening," and a Thiele "Concertsatz." The vocalists were Miss Nora Green and Mr. Temple. Mr. Carter's performance of Mendelssohn's Sonata was highly effective. His reading exhibited judgment and a reverence for the composer's intentions. In these days of superficiality a conscientious and able performer is a rarity: Mr. Carter is both. There is nothing "tricky" about his playing, and this is a characteristic that should not form part and parcel of a true musician's organization. Mr. Carter is a good classical player; hence his success in the interpretation of the most sterling compositions. Perhaps his registration might be more varied in such works as Weber's overture to "Oberon," but as they are not organ music, there is little that is positive to be said on this point, seeing that every organ is different from the other. The Buck and Thiele pieces were admirably rendered. The vocalists did fairly well, and served to break the monotony of the programme. The recital was very interesting. At the next recital on March 10, the following well-known performers will appear: Mme. Chatterton-Bohrer, harpiste; Carl Feininger, violinist; Adolf Hartdegen, violoncellist, and Mr. Uhlig, double-bassist.

What was termed the eleventh Archer organ matinee (but in reality only the seventh), was given in Chickering Hall on last Monday afternoon. Mr. Archer had as assistants Mrs. Helen Ames and W. T. Carleton, vocalists; and Mme. Madeline Schiller, pianiste. Out of the eight organ solos set down for Mr. Archer to play, only two were written for the instrument, and of these one by Nidor was omitted, owing to an unfortunate "ciphering" in the pedals. Mrs. Helen Ames sang the "Bolero," from Verdi's "Les Vêpres Siciliennes," in good style, displaying a clear, tuneful voice and facile execution. She was encored. She also sang a new song by Mr. Archer, entitled "Love's Good Morrow," the chief accompanying figure being taken from a valse in A flat by Reissiger (two first bars). The voice part is not effective.

Mr. Courtney sang in fair style "Come into the Garden, Maud," while Mme. Schiller gave a good, if somewhat perfunctory, rendering of Hiller's piano Concerto, in F sharp minor, op. 69. The orchestral accompaniment was played with fair effect upon the organ by Mr. Archer, but the two instruments were not in tune. Mr. Archer achieved his best success in Mendelssohn's "Canzonetta," and the *allegro* from the same composer's first symphony in C minor. The "Canzonetta" was especially well rendered. Schubert's Impromptu (Andante and Variations in B flat), the "Shadow Song" from "Dinorah," and the overture to "William Tell" were only fairly successful. The G major part of the latter piece was spoiled by the performer's attempt to play on two keyboards at the same time with one hand—the accompanying chord on one manual, and all the charming legato melody with the thumb only on the other. What with a perpetual staccato and numerous false notes the pastoral melody was ruined. The storm section as well as the last movement were rushed through, and, in consequence, both were spoiled. Bach's grand Pedal Fugue, in G minor, lacked dignity and clearness. It was taken too fast, a fault Mr. Archer displays in playing all Bach's works. The audience was meagre.

"Taffy" and the S. P. C. C.

MR. GERRY, of the Society for the Prevention of Cruelty to Children, a second time tried to stop Jerome Hopkins' little children's opera of "Taffy," last week, at the Windsor Theatre, and people naturally want to know where the "cruelty" comes in. At least the Mayor did, for an hour's talk of Mr. Gerry failed to convince of it, and the composer got his permit for the opera for the second time in New York with little trouble. Mr. Hopkins says that he "does not want to murder Mr. Gerry," but that some one ought to bottle him up, and if any man *draws the cork of that bottle*, "shoot him on the spot!"

Miss Ida Gage is a new vocal discovery of Jerome Hopkins. She made her first appearance in this city, the other day, at the Windsor Theatre, as the *Nurse* in that gentleman's operetta of "Taffy," during which she suddenly took it into her head to sing high B natural (as an inverted *point d'orgue obligato*) in one of the choruses and hold it for four or five bars, the clear, ringing voice soaring far above chorus and orchestra and bringing down rapturous plaudits from the audience. It was a surprise.

—Italo Campanini's young brother, Cleophanti Campanini, has been engaged by Mr. Abbey as one of the conductors for the new Metropolitan Opera House.

—Mr. Abbey has arranged to give "Nilsson" concerts at Steinway Hall, on the evenings of March 19 and 22, and on the afternoon of March 24. Mme. Nilsson and her concert company will be assisted on each occasion by Theodore Thomas's orchestra.

Boston Correspondence.

BOSTON, March 1.

WHAT with an army of chorus singers, ballet dancers, including the children who appear so bright and cunning in their performances with the ballet, orchestral players under command of the gentleman whose shiny bald head is made some fun of by the knights of the quill, yet who nevertheless is very much admired and respected, and the principals of "Her Majesty's" forces, Col. Mapleson may be truly said to have captured Boston.

As of old, whenever the city is occupied by the Britishers, gaiety and social enjoyments are the ruling passion, and the coming of Her Majesty's Grand Opera adds much zest and may be said to be the climax of the season's social and musical entertainments. The critic of the *Transcript* says in effect, that, after having heard the Boston Symphony Orchestra all winter, Her Majesty's orchestra does not sound as grand and majestic as formerly.

But does he not forget the gorgeous and elegant appearance of the audience, the grand and magnificent stage settings, the rich, varied and luxurious costumes, the charm of the "divertissement," the excellent and oftentimes grand singing of the chorus and the phenomenal voices of a Patti, Albani or Scalchi, not to mention the talented lesser lights.

We hardly think it is necessary to compare the Symphony orchestra and its concerts for educating the masses—not Dr. Maas, for we know how he criticises Mr. Henschel's readings, but our well-to-do people who pay 25 and 50 cents per ticket—with the "grand opera" and all of its accessories, given for the pleasure and entertainment of the *élite*, at four and five dollars per ticket.

On Monday, the first night, "L'Africaine" was given. Madame Fursch-Madi was ill, so that *Selika* was sung by Rossini. She made a very fair success. "La Sonnambula" was given the second night with Albani as *Amina*. She created a furore, and the next morning it was freely said among the musicians that Patti would have to look to her laurels in Boston. Patti made her first appearance in "Linda di Chamouni" on Wednesday night. That she made a great success goes without saying, but I was astonished at the success of Scalchi—she more than divided the honors.

After the second act the applause was very hearty. Patti alone acknowledged it before the curtain. After she had retired the applause was continued with even more vigor, and numerous shouts for Scalchi were heard, but Patti alone again acknowledged the compliment; but evidently this was not what the audience wanted, for again on her retirement the applause was increased, and the cries for Scalchi became louder than ever.

The tumult was almost deafening; but, funny enough, this time the madame appeared dragging Galassi. Galassi is a great favorite, but was not the person wanted. At this time it began to dawn upon Madame Patti that there was a mistake. She shook her head prettily, and again disappeared; but the applause continued, and this time Madame Scalchi came out. There was an ovation to her seldom seen in Boston. The entire house was applauding; ladies were waving their handkerchiefs and the gallery shouted itself hoarse.

It was unquestionably a triumph. I relate this incident as an event long to be remembered here, and to make the record of at least one occasion in an acknowledged musical centre where Mme. Scalchi was the reigning queen instead of Mme. Patti.

At the Symphony Concert on Saturday evening last, Miss Mary H. How, a pupil of Charles R. Adams, made a successful debut in these concerts.

The programme included the Beethoven symphony in A, No. 7, op. 92, and the "March Slave," by Tschaiikowsky.

Mr. Otto Bendix gives two piano recitals at the Meionam in March. He will have the assistance of Mrs. H. F. Knowles and Mrs. E. H. Allen.

At the next Philharmonic Concert, which will come off on March 14, Mr. Sherwood will play the Beethoven Concerto in G, No. 4. Professor Baermann, when he played the concerto, introduced cadenzas by Baermann. Mr. Sherwood will play the cadenza by Beethoven. For his solos, Mr. Sherwood will play a scherzo, in B flat, minor, op. 41, new, and dedicated to him by William Mason; the nocturne, in D flat, major, op. 27, Chopin, and one of his own new compositions, yet in manuscript, Scherzo Symphonique, op. 9.

The programme will also include one of Dr. Maas's compositions, a "Fest Scene."

The Philharmonic Society has a good record for its encouragement of our home composers. Dr. Maas is away this week in Philadelphia, which will account for this "reportorial" letter.

H.

Cleveland Correspondence.

CLEVELAND, Ohio, March 3.

THE most noted musical event that has occurred in Cleveland for years was inaugurated at the People's Tabernacle last Monday evening, it being the first appearance in Cleveland of the talented artiste, Mme. Christine Nilsson, assisted by Miss Hope Glenn, contralto, M. Theodor Bjorksten, tenor, and Signor Giuseppe Del Puente, baritone, in conjunction with the Mendelssohn Quintette Club of Boston. They were greeted by an immense audience, the Tabernacle being packed to its utmost capacity, notwithstanding the cold stormy night, and the wind blowing a fierce gale from the north over the frozen surface of Lake Erie, penetrating the heaviest-clad pedestrians that were wending their way to hear the eminent singer, and they were certainly fully compensated for their energy in encountering and enduring such a cold wave; for we are rarely ever favored with such

a musical treat as was given on this occasion. The following programme was given:

Quintet in A, op. 18 (Allegro con moto).....	Mendelssohn
Romanza, "Stella Confidente".....	Mendelssohn Quintette Club.
Serenade.....	Signor De Puente.
Aria, "La Traviata".....	Mme. Christine Nilsson.
"Vieni che poi sereno".....	M. Theodor Bjorksten.
Violin Solo, "Faust".....	Miss Hope Glenn.
"The Jewel Song" (Faust).....	Mr. Isidor Schurtzler.
"Tarantella".....	Mme. Christine Nilsson.
"The Better Land".....	Signor Del Puente.
Minuetto—(Composed for Quintette).....	Miss Hope Glenn.
Quartet—"Mezza notte" (Marta).....	Mendelssohn Quintette Club.
Quartet—"Mezza notte" (Marta).....	Mme. Christine Nilsson.
Quartet—"Mezza notte" (Marta).....	Miss Glenn, M. Bjorksten, and Signor Del Puente.

It is superfluous for me to comment on any of the participants at this concert for their ability is well known, especially the central figure; and I will merely mention how the respective members were received by the audience who were greatly aroused by the silvery melodies of Madame Nilsson. Her best production was the "Jewel Song" from "Faust" and after its rendition she was recalled three times when she sang the "Suwanee River," a Swede valse, and a Swedish song, "Kulla-Kulla." The remaining members were also encored. It was Miss Glenn's first appearance before a Cleveland audience. She achieved a brilliant success and kindly responded to numerous encores; she possesses a pleasing and a very fine contralto voice. The rest of the participants that I have mentioned above, acquitted themselves in a creditable manner, and we trust that they will all visit us soon again.

A few evenings ago a concert was given at the Scoville avenue M. E. Church, that was heartily enjoyed by a large audience. The programme consisted of a few choice selections, that were produced in such a pleasing manner as to elicit many encores. The programme consisted of the following numbers:

Organ—"Euryanthe".....	C. Von Weber
Quartet—Selection.....	H. M. Payne.
Solo, piano—Tarantelle in E flat.....	The Arions
Solo, violin—Selection.....	Miss Josie B. Worley.
Solo—"Crudele il cor Mardia".....	Jule Weiss
Quartet—Selection.....	Mrs. C. Noble.
Duet—Selection.....	The Arions
Solo—"Let Me Like a Soldier Fall".....	Mrs. Stewart Chisholm and Mrs. H. Ahlers.
Solo—"Oh, How Entrancing".....	Wallace
Solo—"Bobolink".....	Rechob Tandy.
Quartet—"Parting".....	Mrs. Hermann Ahlers.
Quartet—"Parting".....	Mrs. Stewart Chisholm.
Quartet—"Parting".....	Pinsuti
Quartet—"Parting".....	Trinity Church Choir.

T. M. GARVIN.

Pittsburg Correspondence.

PITTSBURG, March 3.

THE Third Presbyterian Church was filled to the doors last night on the occasion of the concert given for the benefit of our Homeopathic Hospital, and the sale of tickets netted the snug sum of \$1,500. Musically, the concert, taken all in all, was a very fair though not a brilliant success. The programme was as follows:

1. "Heaven and the Earth Display" (Athalie).....	Mendelssohn
2. Quintette. Op. 44, Part I. "Allegro Brillante".....	Mrs. J. Sharp McDonald, Mrs. Mary Scott, Mrs. Emma Noble, Miss Nettie McFadden and Chorus.
3. "Ave Maria".....	Schumann
4. Piano Solo. a. "Berceuse".....	Beethoven Quintette Club—Messrs. Retter, Maeder, Raphael, Hirsch and Cooper.
b. "Tarantelle".....	Schubert
5. a. Recitativo. "What Star in its Glory Upriseth".....	Mrs. J. E. Porter.
b. "Promised Joys".....	Chopin
6. Quintette. Op. 44. Part III. "Scherzo".....	Moszkowski
Part IV. "Allegro ma non troppo".....	Madame Rivé-King.
7. Solo. "The Raging Flames Arise" (Joshua).....	Mendelssohn
8. "Depart, Depart, ye Sons of Aaron" (Athalie).....	Mozart Choral Society.
9. Piano Solo. a. "Romance".....	Handel
b. "Tarantelle".....	Mr. J. D. Ralph.
10. Bridal Chorus ("Rose Maiden").....	Mendelssohn
11. Solo. "Judith".....	Mozart Choral Society.
12. Hallelujah ("Mount of Olives").....	Concone
	Mrs. J. Sharp McDonald.
	Beethoven
	Mozart Choral Society.

Of the choral numbers No. 10 was rendered with most spirit and precision, while a number of musical sins were committed in the other choruses. As usual, the bass was the best part of the chorus, the sopranos being rather weak and the other voices wavering.

The Beethoven Quintet Club rendered Schumann's Opus 44 in fair style, handicapped as the players were by a seating arrangement that was ridiculous, but could not be avoided on account of the crowded platform. The result naturally was a lack of precision and intonation that marred the beauty of Schumann's work, and

no doubt displeased the members of the Quintette more than the listeners. Mme. Rivé-King rendered her piano solos in truly artistic style, notably the Liszt Tarantelle, which was given with splendid conception and masterly execution.

Mr. Ralph made good use of his splendid bass voice in his solo, No. 7, and the gentleman has made much improvement in his style and expression since last I heard him. Mrs. J. Sharp McDonald received an encore to No. 11, and thereupon sang the popular ballad, "Annie Laurie," in her usual sympathetic style. The conductor (and in "amateurish" one he made!) was Mr. J. P. McCullum, Mr. J. Pritchard acting as piano accompanist, and Professor Gittings presiding at the organ, to which instrument the "courage" of the chorus (I mean as much "courage" as was displayed) was principally due.

The Hess Opera Company has been playing to very fair houses at the Opera House, and Misses Carrington and St. Quentin in the principal female rôles have been very successful with the general public. As intimated in my last, the orchestra and chorus, both of the Hess Company and the Catherine Lewis Troupe left much to be desired as to strength, although both choruses—considering their numbers—did fair work. The Lewis troupe at the Penn Avenue Theatre gave Lecocq's, "Prince Conti," the first rendition in America, and the operetta has had quite a success. Miss Lewis makes good use of what voice she possesses, which is neither brilliant nor particularly agreeable, and what with her cute acting was quite favorably received.

Rehearsals for the May festival, by the Musical Union, continue to be very satisfactory, both as to attendance as well as the earnestness displayed.

The sale of seats for the Nilsson concerts begins on Monday next, and both the series of Nilsson concerts, as well as the May Festival, promise to be financial successes.

The Musical Union announces its intention of devoting the proceeds of the May Festival to the erection of a music hall. Some time ago, Mr. Thomas Carnegie, of this city, offered to donate \$250,000 for a public library, provided \$15,000 per annum be otherwise secured for maintaining the institution. Why cannot the library and a music hall be combined? I feel certain that the rental of the music hall, together with the proceeds of an annual musical festival, would almost make the library self-supporting, and, I am sure, a music hall would be in great demand, not only for the giving of concerts, but also for lectures, society conventions and kindred purposes, for which no suitable place exists in this city.

BEN MORDECHAI.

Chicago Correspondence.

CHICAGO, March 2.

THE week has been very quiet musically thus far.

The only performance on a large scale, thus far, has been the concert of the Beethoven Society, which took place last evening at Central Music Hall. The chorus numbered about seventy-five or eighty, the orchestra, say, thirty-five. The soloists were local talent, namely, Miss Jennie Dutton, soprano; Mrs. Frank G. Hall, contralto; Chas. A. Knorr, tenor, and W. H. Clark, basso. The whole was under the direction of Carl Wolfsohn. The programme comprised Gounod's "Gallia," Saint-Saëns' "Lyre and Harp," and a short chorus from Wagner's "Meistersinger." The performance was one of the most lifeless that has been heard in Chicago for a long time—except as regards the brasses, which latter were peculiarly vigorous. Of the soloists, Messrs. Knorr and Clark were very satisfactory; the others by no means so. The Mozart Society gives a concert this evening; the most important number on the programme being Dudley Buck's "Chorus of Spirits and Hours," from Shelley's "Prometheus Unbound." Miss Hattie Louise Simms and Mr. Knorr are to be the soloists of the evening. Mr. H. Clarence Eddy gave the last of his second series of organ recitals last Saturday noon before an audience exceptionally large, in spite of the atrocious weather.

Miss Amy Fay begins a series of what she calls "piano conversations," in which the piano numbers are interspersed with remarks upon the works interpreted. Mr. Pratt expects to produce his opera "Zenobia," March 26, at McVicker's, but thus far has not succeeded in obtaining a soprano for the dual rôle of *Julia* and *Sindarina*.

FREDERIC GRANT GLEASON.

Baltimore Correspondence.

BALTIMORE, February 28.

THE following programme was presented at the last Peabody concert on February 24. There is only one number which really deserves praise, and that is the rendition of the Andante and Polonaise of Chopin, by Faelton. Professor Faelton showed himself an artist. His touch and expression are admirable. He produces a good tone and is innocent of all ham mering. In fact, he is a refined pianist.

I am sorry I cannot say as much about Professor Gaul. It somewhat surprised me to see the professor play the concerto with notes before him. This seemed more the attempt of a pupil than a professor. It certainly destroys the effect to see the performer placing his violin under his arm and turning his pages while carefully reading the Juttis, so he may be sure to resume at the proper place. It seems to be an established custom in this country for a soloist to play from memory, and no doubt this custom also prevails in Europe. Great artists generally say a composition is not known unless it is memorized. However this may be, in this case the composition was not known, judging by its rendition. Professor Gaul played all the notes with good tone, but this does not constitute the playing of the concerto. A work like this must be played with correct tempi, and if an allegro molto appassionato is made into allegro moderato or an allegretto, it spoils the effect

which the composer intended, and if the correct movement cannot be played the whole work should be abandoned. I am sorry to be compelled to note these facts, as I hear that Professor Gaul is a very diligent, painstaking student. He has my sympathy and best wishes for his future success.

Miss Whiting has a good and sympathetic contralto, but failed to interpret Chopin's songs correctly. Perhaps this is not her particular line. She possesses a good method.

The less of Jones the better!

The orchestral performances are lacking in precision and attack, and the woodwind is painfully false, while the first violins are quite unsteady. The first two movements of the symphony were very well rendered.

I hope to be able to give you good news about the next concert.

Yours,

HAN SLICK.

Burlington Correspondence.

BURLINGTON, Iowa, February 24.

WE are like Farmer "Rocco" with his "Mascotte." We have it, though we don't know what it is.

They called it a "Musical Travesty." It was written by Mr. J. T. Wheeler, of "Our Travesty Club," who claims for it the name of "Jewel-less Kaiser," a travesty on "Julius Caesar." The performance took place at the Opera House on the 23d inst., for the benefit of the poor of Burlington.

The story of the travesty runs thusly: *Ophelia*, the charming though indiscreet daughter of *Cassius*, pronounced "Kaiser" by the continentals (possibly because they didn't care a continental how it was pronounced), when but a child, was feloniously stolen by the witches of Macbeth—incited by *Cassius*—and given to *Polonius*, of Hamlet fame, to raise—probably because he had a good hand—in the abduction. After his decease, on account of *Hamlet's* rat poison, the witches again hold her a prisoner at a grotto in Elsinore, all other reports to the contrary notwithstanding. Her father, grief-stricken, searches far and wide for his lost jewel; and was considered to have worthily earned the title, "Jewel-less Kaiser." The fact that he was police judge in Rome at the time, made the case more notorious. After three years of thorough and laborious search the judge bethought himself to offer, as a reward for her apprehension and safe return—herself. This procrastination on his part was lamentable, as the girl was aging all the time, and was consequently depreciating in value as a prize, and—but we digress. The villain *Cassius*, who once had a quarrel, at a ward-primary, with the aforesaid judge, and lived only in the thought to do him deadly injury; having already enslaved the person, since he could not the affections of *Ophelia*—heads a conspiracy, that finally culminates in the overthrow and apparent death of *Cassius*. *Marc Antony*, a lover of the judge's daughter, having overheard the dark plot of *Cassius*, and finding the whereabouts of his innamorata, makes a successful attempt to rescue her; returns home to find his prospective father-in-law in the last throes of death; a frightful illustration of the evil effects of an overdose of pork. Having resuscitated him, only to find his mind shattered, *Antony* directs his attention to the affairs of Rome. *Cassius* and *Brutus*, having organized the 20,000 (count 'em) *Rabble* into an army, decide to proceed to Philippi, in order to be historically correct; and endeavor to conquer the allies of Rome under *Antony*, who were supposed to be terrible slayers, as they belonged to the Medical profession. *Cinna* and the *Three Witches*, however, opportunely appear on the scene, and as a ballet, of course, easily conquer the rabble. *Cassius* or *Kaiser*, as you like it, having regained his

mind, condemns the ringleaders to death, but afterward listens to the voice of his child, and pardons them. The witches, having found their nomadic life distasteful, change it by diving into the sea of matrimony. *Antony* espouses *Ophelia*. Sorrow turns to joy.

The synopsis was as follows:

Act I.—Street scene, Forum, Rome. Act II.—Grotto at Elsinore. Act III., Scene 1.—Interior of court room; Scene 2.—Interior of medical room, Roma University. Act IV.—On the field of battle near Philippi.

The Travesty Club Orchestra will, between acts, play the following selections: 1. "New C. B. & Q. Depot March." 2. "North Park Fountain Waltzes." 3. "Valley Street Sewer March." 4. "Jewel-less Kaiser Galop."

We hope by this time you have so far recovered that you can stand the cast of characters:

Julius Caesar, "Jewel-less Kaiser".....	Mr. J. J. Fleming.
Marc Antony,.....	Mr. W. W. Dodge.
Cepidus,.....	Mr. L. C. Walbridge.
Lucilius,.....	Mr. B. H. Pollock.
Messala,.....	Mr. G. B. Salter.
Dardanius,.....	Mr. O. W. Smith.
Cato,.....	Mr. S. B. Harrington.
Titinius,.....	Mr. J. S. Taylor.
Volumentius,.....	Mr. C. I. Millard.
Cassius,.....	Mr. C. I. Dodge.
Brutus,.....	Mr. R. M. Ewing.
Cinna, a Soothsayer.....	Mr. J. T. Wheeler.
Trebonius,.....	Mr. W. A. Watson.
Ligarius,.....	Mr. W. B. Eaton.
Casca,.....	Mr. E. Marshall.
Metellus,.....	Mr. W. G. M. Johnson.
Varro,.....	Mr. E. H. Brown.
Clitus,.....	Mr. W. C. Rowley.
Strato,.....	Mr. W. F. McFarland.
Lucius,.....	Mr. W. A. Heizer.
Ophelia, the Lost Jewel.....	Mr. G. H. Tousey.
Bettina,.....	Mr. Ed. Harbach.
Marie,.....	Mr. A. W. Pierson.
Evangeline,.....	Mr. E. C. Gnahn.

Travesty Club Orchestra.—Mr. Jno. C. Minton, musical director and pianist; Mr. Fred Heizer, 1st violin; Mr. F. N. Field, 2d violin; Mr. Chas. Wyman, flute; Mr. A. A. Smith, cornet; Geo. Bott, bass.

Ring down the curtain on the final tableau and let us go home, that we may have the satisfaction of knowing 'tis a thing of the past.

DISEUR.

Newark Correspondence.

NEWARK, February 23.

THE third concert of Chamber Music took place on February 21, with the following programme:

1. Trio No. 1, in G major.....Haydn
Messrs. Franko, Werner and Koelling.
2. Hungarian Dances, No. 15.....Brahms
Messrs. Franko and Koelling.
3. Scherzo in B minor.....Chopin
Professor Koelling.
4. Variations Concertant.....Mendelssohn
Messrs. Werner and Koelling.
5. Three Etudes Poesies.....Haberbier
Professor Koelling.
6. String Quartet, op. 18, No. 1.....Beethoven
Messrs. Franko, Gantzberg, Risch and Werner.

The trio was a very good introduction and was played well. In the "Hungarian Dances" by Brahms, Mr. Franko showed himself to be a very gifted violinist and received an enthusiastic encore. This gentleman should devote more time to solo playing. Mr. Koelling played the scherzo by Chopin with brilliancy and taste, and is well suited for this style of music. All the shades and lights came out delightfully, and we can truly say that we never heard this scherzo played with more spirit and in a more artistic manner. The "Etudes Poesies" by Haberbier, were the lightest selection of the evening. These short pieces are original, delicate and as full of beautiful imagery as Shelley's poetry. Professor Koelling plays them as if he loved them, as doubtless

he does, for the composer, once pianist at the Russian court, was his personal friend. Mendelssohn's Concert Variations were given by Messrs. Werner and Koelling, and although a beautiful theme and full of brilliant variations, they did not produce quite as favorable an impression as the largo at the last concert. Mr. Werner played so delightfully that he had to respond with an encore, which was the "Moments Musical" by Schubert, arranged by himself. The quartet closed the programme in a satisfactory manner. The next concert will take place on March 7, on which the "Kreutzer Sonate," by Beethoven, and the "Follen Quintette," by Schubert, will be the principal features.

McK.

Worcester Correspondence.

WORCESTER, Mass., February 24.

THE "Royal Artesian Troubadours," a company of amateurs composed entirely of young men, present a two-act absurdity in the Theatre, April 11 and 12. The piece is called "Hunting the Panther," and founded on the local mystery of a Worcester County panther. This will be the most ambitious of the club's many undertakings, but the liberal patronage extended them in the past leaves little doubt of a financial success. The cast of the Amateur "Iolanthe" Company is as follows: Lord Chancellor, A. F. Howell; Earl of Mountararat, B. T. Hammond; Earl Toller, W. H. Stanley; Private Willis, C. V. Mason; Strophon, J. H. Howell; Queen of the Fairies, Sara Peakes; Iolanthe, Augusta Warren; and Phillis, Rose Stewart.

The opera will be presented with careful attention to detail in Mechanics Hall March 28 and 29. The scenery and costumes will be counterparts of those used at the Bijou in Boston, and the orchestration is carefully arranged and already secured. J. C. Bartlett and Emil Mory each announces "Chimes of Normandy" for the first week in April.

W.

Omaha Correspondence.

OMAHA, Neb., February 23.

HAVERLY'S Opera Company closed a two nights' engagement on the 20th inst. at Boyd's Opera House, in "Merry War," to large and enthusiastic audiences.

This is a first-class opera-bouffe combination, and the performance was ridiculously funny. Of the individual members of the troupe, Miss Dora Wiley as *Violetta* filled the rôle acceptably, she acted well, and her singing was above the average. Mr. Richard Golden, as the *Marquis*, kept the audience in an effervescence of laughter, and furnished a considerable share of the evening's entertainment by his irresistible drollery. Mr. James Sturgis as *Balthazar*, was laboring under a severe cold, consequently failed to improve the reputation made in Omaha in several former visits. Miss Pauline Hall as the princess *Artemisia* gave a spirited rendition of her part, the singing was creditable, and the *Elrie* of Miss Hattie Richardson was fairly taken.

E. C.

—Dr. Louis Maas's four recent piano recitals in Philadelphia, were highly successful. This gentleman's playing was greatly admired by the musical public of that city, and it is very certain that Dr. Maas has created a great impression there. His programmes embraced among other selections, Beethoven's sonatas in D minor, op. 31, No. 2; the "Waldstein," op. 53, and the "Appassionata," op. 57; a number of the works of Schumann, Chopin, Liszt, Rubinstein, Schubert and Mendelssohn. Also a "Dalensbrook," op. 13, No. 3, by Dr. Maas himself. Altogether the recitals were a treat to all cultivated music-lovers.

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ORCHESTRA.

2. CONCERTO in E flat, No. 5, for Piano and

Orchestra.....L. Van Beethoven

1. Allegro. 2. Adagio un poco mosso.

3. Rondo—Allegro.

MR. RAFAEL JOSEFFY.

3. INTERLUDE—"INVOCATION OF THE

ALPENFAY." "Manfred".....R. Schumann

ORCHESTRA.

4. PIANO SOLOS—

a. Marcia Fantastico, {.....W. Bargiel

b. Scherzo, {.....Frans Korby

c. Prelude et Impromptu {.....Frans Korby

d. Mazurka, {.....Frans Korby

e. Prelude, D flat, {.....Frans Korby

f. Gnomesreigen {.....Frans Korby

g. Fantasia, Summer night's

Dream.....Mendelssohn-Liszt

MR. RAFAEL JOSEFFY.

5. WALDWEBEN—"Siegfried," II. Act. R. Wagner

ORCHESTRA.

6. SECOND CONCERTO, in A, for Piano

and Orchestra.....Frans Korby

MR. RAFAEL JOSEFFY.

Admission, \$1. Reserved Seats, 50 cents extra.

Mr. Rafael Joseffy will make his last appearance

toward the end of April, 1883, when he will perform

Rubinstein's D Minor Concerto (4th).

THE MUSIC TRADE.

IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

ON THE VERGE OF DESPAIR.

THE music trade remembers how ridiculous an editor of a musical and dramatic paper recently made himself by boisterously announcing that Mr. August Belmont had an interest in the firm of Steinway & Sons, and in a week afterward offering \$250,000 reward for any information that would prove his original assertion. We were then under the impression that the man was really insane, but his subsequent demeanor convinces us that it is simply despair which has taken possession of him.

After the most futile efforts to again ingratiate himself with Messrs. Steinway & Sons, he has lately used the columns of the paper of which he is the editor for the purpose of abusing that firm.

The Belmont question ending in such a complete *fiasco*, was succeeded by an attack in which the advertising scheme of a competitor was pressed into service. Messrs. Steinway & Sons were accused of making pianos in Hamburg. The firm has advertised this fact ever since the Hamburg factory has existed, their letter-heads and illustrated catalogues containing full descriptions of that establishment.

The fact that this firm, the largest of its kind on the globe, has its immense establishments in New York and in London, and also now in Hamburg, the latter under the personal supervision of Mr. C. F. Theodore Steinway, is not a secret, and is constantly referred to by Messrs. Steinway & Sons whenever they have an opportunity for doing so. The Hamburg attack also ending in a *fiasco*, it is succeeded by another just as imbecile as its predecessors. Articles written in our "Trade Notes" are used as a means of exciting bad feeling between members of the trade. For instance, between Mr. William Steinway and Mr. Adam Brautigam.

THE MUSICAL COURIER is called Steinway & Sons' trade circular, and the articles are attributed to the inspiration of Mr. Wm. Steinway. This is done because Messrs. Steinway & Sons advertise with us and refuse to have anything to do with the editor of the paper in question. Messrs. Steinway & Sons advertise to a moderate and to the same extent, we believe, in all the other musical papers, with the exception of the one edited by the man we refer to in this article. But they are not alone in refusing to have any kind of relations or intercourse with the editor. Large and respected houses, ranking foremost in the trade, share with Messrs. Steinway & Sons their view of the character of this man and the journal he edits. We hereby append a list of the houses that, among others, absolutely refuse to touch this man with a thousand-yard pole:

Steinway & Sons.
Chickering & Sons.
Estey & Co.
The Wilcox & White Organ Company.
The Mathushek Piano Company.
The Mason & Hamlin Organ and Piano Company.
Hazelton Brothers.
The Smith American Organ Company.
M. A. Decker & Son.
Richard Ranft.
H. Behning & Son.
Horace Waters & Co.
C. D. Pease & Co.
Hook & Hastings,
F. G. Smith,
And last, but not least, the house of
Alfred Dolge.

Mr. William Steinway and Mr. Adam Brautigam have been intimate friends for over a third of a century, and they are both members of the Liederkrantz Society, meeting at the society's rooms as often as once a week. As Messrs. Steinway & Sons do not sell pianos on the installment plan and do not rent pianos, Mr. William Steinway has frequently recommended persons who wished to buy on that plan or rent pianos to Mr. Brautigam, as he knows Brautigam's instruments to be excellent and his business principles beyond reproach. The attempt, therefore, to create a bad feeling between these two gentlemen and mutual friends on account of our trade note in the last issue of THE MUSICAL COURIER, is another evidence of the despair of the editor whom we refer to.

He has always been overestimated as a journalist. A

close examination of his course will demonstrate that he can only exist in an atmosphere of sensation and personalities, and that on any abstract question his opinions are of no value. A man who can edit a paper in the first person, evinces at once how meagre are his resources and how infinite his impudence. What is left for him when he can no longer exercise his peculiar talents? Nothing but the resources of an imagination, overlaid by the despair which his foiled plans have created, and the chronic abject misery of his finances. We fully believe that none of the firms we have mentioned will ever again have anything to do with him.

IMPROVEMENTS IN STRING INSTRUMENTS.

FOREIGN journals report one or two important attempts to improve the power and quality of tone of string instruments. Although this should cause no surprise among musicians, it nevertheless will excite sharp interest. During the last quarter of a century or more so much attention has been bestowed upon piano and organ improvements, that all other instruments seemed to have arrived at their highest pitch of excellence. Of course, this is not a literal fact, as witness the improvement in flutes, bassoons, horns, &c., due to Boehm, Sax and others.

At last, string instruments have come to receive attention from inventive minds. According to transatlantic accounts, a gentleman residing at Sydenham, near London, has invented a process (now under protection) of increasing the vibrating qualities of violins and other like instruments; thus improving their tone and rendering them of greater value. His means of accomplishing these desirable results are first: telephonic sound-bars, separate from each other, and forming a sort of double cross, in which way the back and sides together with the belly, vibrate as completely as possible. Secondly, the inside is prepared in a peculiar manner. Thirdly, a splendid varnish of his own is applied (a secret), which he claims is equal, if not identical, with old Italian varnish. Instruments with these improvements are called "geneuphonic" violins, &c.

Another inventor named Julien Huber, of Liege, has recently applied metallic strings to instruments played with a bow. This invention, that appears quite simple at first sight, is the outcome of three years' labor; but it is reported that the result obtained is worthy of deep consideration. The usual catgut strings are replaced by metallic ones, which may be of simple steel, or of steel covered with a brass or silver thread. The experiment related took place in the Liege Conservatory of Music, and was made with two violins and a violoncello, which were not only very ordinary instruments, but really bad ones, such as can be purchased for very little from any dealer. These instruments, on which were placed metallic strings, were pitted against an Amati, a Steiner and a Stradivarius. Of course, these celebrated instruments carried off the palm, but the bad ones strung on the Huber system gave excellent qualities of sonority and homogeneity. The greatest results were obtained from a violoncello, which was completely transformed by being fitted with M. Huber's metallic strings. These strings are said to have their defects, one of which is that the bow vibrates them with greater difficulty than ordinary strings, thus tiring out sooner the right wrist. This needful extra effort could easily be overcome by continued practice. The question now is with regard to the value of the invention, which seems to have been tried so successfully.

THE piracy of a musical composition is very generally and justly condemned. There is, however, a more reprehensible sneak-thieving than this, viz., imitations of piano scales. Certain manufacturers make use of the successful scales of others, and appear to do so without experiencing the slightest compunction of conscience. It is a practice calling for the strongest condemnation, but one which, although easily to be detected by experts, is beyond the ken of the general public. Every reputable manufacturer has certain scales of his own, the outcome of his individual labor or of the skill of employees, to whom liberal compensation has been awarded. These scales should be and are his by every right sacred to man, but unscrupulous makers imitate them unblushingly, of course, without first having obtained the consent of the inventors or owners. It is to be regretted that when an instance of this kind is discovered by anyone, the offender is not openly exposed, so that his nefarious practices may be known to everybody interested in the matter.

THE scarcity of ivory at the present time, and the likelihood of its becoming still more precious with every passing year, has caused certain substitutes to be put forward on the market. Celluloid and other "loids" have been tried, and with comparative success. It is now hard to tell what the piano and organ keys of the future will be made of, although it seems very certain that a satisfactory substitute for ivory must be eventually discovered. Among the recent new patents taken out in England is one for glass keys (in lieu of ivory) for keyboard instruments, which the inventor naturally hopes will come into general use. Of the cheapness of glass keys compared with ivory, there can be no question. Glass, however, is cold, and does not readily warm to the touch. In large concert halls in winter glass keys at first freeze the performer's fingers, and seriously prevent him doing himself full justice. Other faults connected with touch will readily present themselves to mind, and lead one to seriously question whether glass is to be the future substitute for ivory.

NO better and more cheerful evidence of the increasing popularity of the American reed organs in England is to be found than in the fact that Dr. Stainer, organist of St. Paul's Cathedral, London, has deemed it advisable to issue a "tutor" for it. This eminent musician says that "it has established its claim to permanent membership in the family of useful and legitimate instruments." We, on this side of the water, are gratified to perceive the firm hold which our instruments have taken upon the English public. The various foreign agencies that have been gradually established in the British metropolis by American reed organ manufacturers, have succeeded almost beyond expectation. The sales have aggregated far more than at first was believed to be possible, and now that the instrument has become widely known and as widely appreciated abroad, there can scarcely be any limit to its sale. All of which is cheerful news to us, and the best evidence that Britons know a good thing when they are brought face to face with it.

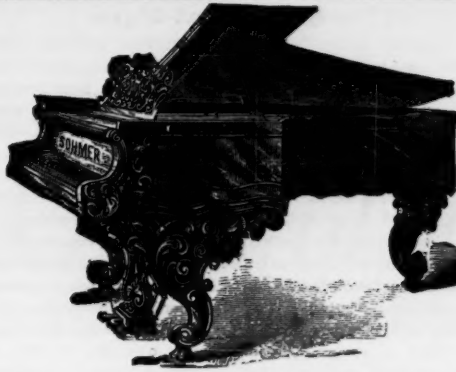
THERE is a vast difference perceptible in the display made by dealers of the instruments offered for sale in their warerooms. Some seem to have no tact in setting them off to the best advantage; as, for instance, arranging them in artistic groups to catch the eye of intending purchasers, keeping them free from dust and spots, &c.; whereas others are natural "displayers" of goods, and have the taste and judgment to exhibit with excellent effect even an ordinary stock of pianos and organs. These same qualities are also characteristic of different salesmen, for while one may fuss around for several hours without being able to sell an instrument, another accomplishes the sale in a comparatively short time and without much apparent effort. Good "displayers" and "salesmen" are valuable helps to a dealer, and he is very fortunate who succeeds in securing the services of such employees. The number of tasteful ways that instruments can be arranged is large, and equally numerous are the ways in which they can be exhibited to the buying public.

IT is not known to the general public how much depends upon the manner in which piano covers are made. Common covers, manufactured without care and with poor cotton flannel, do not protect instruments, and are, moreover, ugly and tasteless. Cotton flannel is no protection from dust and the air, and certainly helps to ruin the polish of an instrument. It is otherwise with covers made of really good material, and which are offered for sale only after having been thoroughly tested and examined. Certain it is that cheap and common covers are an abomination, and those who purchase them have never ceased to regret doing so.

ENGLAND is advancing to our status in the matter of making married women equally independent and responsible with men. Formerly she was as much subject to her husband as his horse or household, and lost her individuality altogether when she married. Now, however, times have changed, and a piano can be purchased on the installment plan by a married woman, whose signature on the contract is perfectly valid, but which only binds her own estate or earnings, whereby she can be sued independent of her husband. This is as the law should always have been, but reforms are slowly made in countries that have strong prejudices and rooted traditions.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



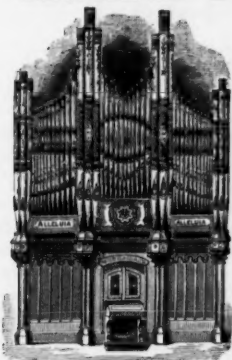
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THE most complete establishment in the country. Conducted by graduates of the most noted London Organ Builders. Our instruments are noted for their fine voicing, beauty of tone, and superiority of workmanship throughout.

Testimonials furnished, on application, from the first Organists in America.

Our Illustrated Catalogue will be sent on application.

Scarf with front, patented January 9, 1883.

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FACTORY:

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N. B.—We manufacture our own Cases in Factory and therefore can safely recommend.

F. CONNOR, PIANOS.

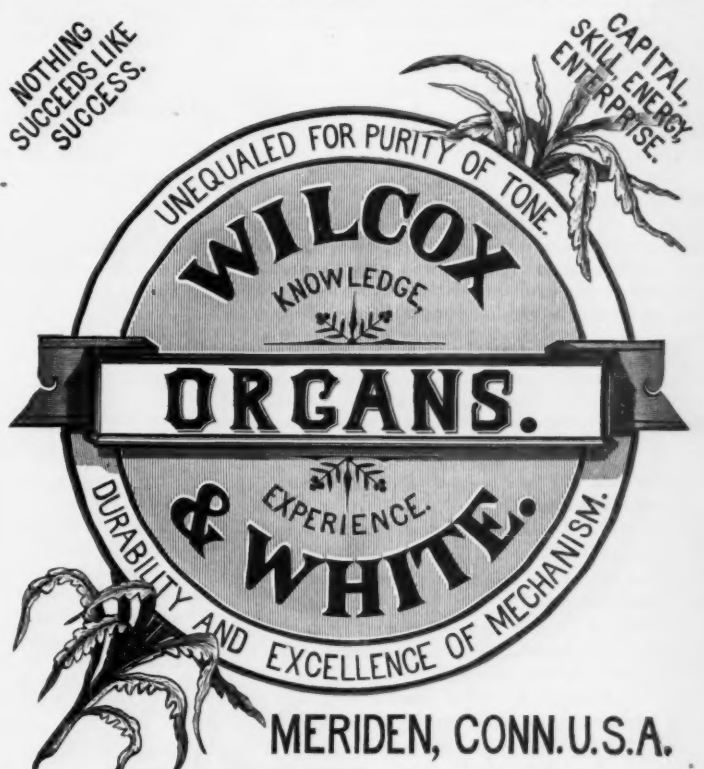
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Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

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A. HAMMACHER & CO., 209 BOWERY, NEW YORK,

Manufacturers of and Dealers in

Piano-Forte Materials, Tools and Trimmings,

THE LARGEST ASSORTMENT IN THE COUNTRY

PIANO-FORTE HARDWARE,

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A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

PALACE ORGANS THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Boston Trade.

BOSTON houses are all preparing for a remunerative spring trade which is anticipated. We called on many of the prominent houses last week and ascertained that although at present trade is not particularly active, the manufacturing of instruments is continued on the usual scale in expectation of a healthy trade when business opens up.

An interesting experience was related to us by Messrs. McPhail & Co. It again shows how careful merchants should be in dealing with plausible individuals. A man, whose name we do not care to mention, but who is known as a patentee or part owner of an invention which turns iron into steel—otherwise steeling iron, has been engaged in steeling a piano—as it were. He is plausible in address, handsome and commanding in appearance, and presenting himself as a friend of the renowned Mme. Gerster, succeeded in inducing McPhail to send him a piano to his boarding house on Commonwealth avenue. He was acquainted with Mme. Gerster, for he succeeded in having a McPhail piano sent to her room in the Tremont House during her last visit to Boston.

He subsequently bought the piano on a four-months' note. When the note came due he sent word that he had to leave town, and requested McPhail to take it up. McPhail took it up and renewed it one month without interest. This was last July. When that note came due he sent a note signed by another party, for \$500, and had the sublime cheek to ask McPhail to discount it and pay his note and send him the balance. This McPhail, of course, never for a moment thought of doing. The signer of the last note went into insolvency soon, and no money was forthcoming for the piano. About a month ago McPhail heard the piano was about to be sold at auction. Then it turned out that a loan company had a chattel mortgage on the piano for \$125. This was only discovered when the loan company replevined the piano from the purchaser at the auction—a Mr. Ireland. A suit between the loan company and Ireland is now pending, and McPhail still holds the notes. It will be seen that all this time the man was not the owner of the piano and yet owed the purchase-money for it.

We would advise piano and organ firms to insist upon a contract as the basis of a note unless they are positively convinced of the character of the persons they are dealing with.

THE SMITH AMERICAN ORGAN COMPANY

is running on full time again and will be in complete order in ten days. The fire delayed the company to some extent, but it is lucky that it did not break out during the height of the busy season, as the damage caused by the delay would have been very serious. As it is, the company will be ready for the spring season.

We saw a novel and interesting patent attachment to the square pianos at the warerooms of the

HALLET & DAVIS COMPANY.

It is a spring attached to the inside on each side of the piano to raise the heavy top. The spring is very powerful and in raising the top, one hand only is necessary as the spring immediately assists in forcing the top up; in lowering it the pressure on the spring need be only light as the weight of the top itself presses it down. It is one of the most ingenious attachments we have yet seen.

WOODWARD & BROWN'S

new upright is a success. The case is handsome and built in attractive proportions; the touch is easy and the tone full and sympathetic. The instrument will find ready sale.

Notes.

Henry F. Miller, Jr., was confined to his room several days, being under the weather.

Mr. Woodward, Sr., is still dangerously ill. It is to be hoped that he will soon recover.

Mr. Shaw, of the New York Piano Company, Montreal, Can., was in Boston last week.

C. C. Briggs & Co. is to-day one of the most prosperous firms in the trade. The house has been in a flourishing condition in 1882, and continues busy right along.

Mr. C. E. Woodman, whose engagement with C. C. Briggs & Co. had run out, has probably renewed it for another year. He is a most valuable man.

The new offices of the George Woods Company, No. 608 Washington street, are nearly completed. They will be very handsome. The offices will be removed from Cambridgeport this week.

Vose & Sons have a large stock of square pianos on hand and are very short of uprights, orders for which have come in in larger proportion than was supposed.

Mr. Handel Pond, of the Ivers & Pond Piano Company, has been benefited in health and in business by his tour through the West and Northwest.

The Emerson Piano Company is running its factory on full time with the usual number of hands.

Mr. Crosby, at the New England Organ Company, is a bright and intelligent fellow, a smart talker and an excellent salesman.

THE MUSICAL COURIER is on sale at Arthur P. Schmidt's music store, 146 Tremont street. Can also be ordered through the news companies.

—A prominent and responsible retail piano dealer in this city desires to secure the agency of a cheap, reliable organ. Address "Organ," care of MUSICAL COURIER office, 25 East Fourteenth street, New York.

The New England Organ.

Facts are incontrovertible arguments and we deem it necessary to mention them whenever they present themselves. The position of the organs manufactured by the New England Organ Company has for years past been recognized, but certain improvements that have been made during several years past, have never received the proper attention their merits deserve. We have therefore determined to call attention to them this time.

Of these improvements one of the foremost is the "blowing mechanism." The old style of blowing mechanism consists of a webbing attached to a foot-board and passing over wooden rollers. This webbing frequently wears away by contact with the forward part of the foot. It also stretches and causes a loss of motion. It must consequently often be repaired, or it becomes useless.

The new "blowing mechanism" of the New England Organ Company is as great an improvement over the old one, as steam cars are over omnibuses. It consists of two iron levers secured firmly to the exhaust. They are connected with the foot-boards by hinges. The system of leverage is perfect. There is no webbing to break or stretch, and the operation is exceedingly simple. The greatest improvement, however, is the gain of motion which is produced with this mechanism, the bellows being supplied with much less exertion. It is the most valuable addition to an organ in that respect we have ever examined.

The improved metallic stop-action, consisting entirely of metal and bushed at all the working joints, has recommended itself most favorably among musical people and the music trade. This action diminishes the effects of moisture and heat upon the mechanism and the ordinary wear of use and time is also greatly diminished.

Of special styles of organs, the "Cathedral" organ, of which a cut will be found in this issue, has attracted great attention. This instrument has the most elaborate case now in the market, and of its kind it is the foremost instrument we have recently heard. The case is finished in panels, the general construction being Gothic in style, the pseudo pipes being exquisitely colored and gilded, and encased in four gothic arches, divided by pillars, each of which represents a pipe. The instrument has two manuals with pedal bass; three sets of reeds in the upper manual and the same number in the lower; two sets in the pedals, one of 8-foot and one of 16-foot tone, and altogether 23 stops.

Among other styles that predominate on account of workmanship and tone-qualities is the "Student's Pedal Organ," a practical instrument for persons studying organ playing; the "orchestral organ," an instrument with five sets of reeds, the combinations at times producing remarkable effects.

The New England Organ Company continues very busy working extra hours every night in the week.

Death of Mr. Ernst Gabler.

Mr. Ernst Gabler, the manufacturer of pianos, whose name was widely and favorably known in the trade and among musical people, died on the morning of February 27, at his residence in this city. He met with a severe accident while driving through Central Park on the last Fourth of July, being thrown from his carriage and receiving a concussion of the brain.

He recovered partially, but as the injury was serious a reaction set in and caused death. On the Saturday previous his brother Emil, also well known in the trade, was made a partner, according to the following notice:

NOTICE TO THE TRADE.

220-224 EAST TWENTY-SECOND STREET,
NEW YORK, February 24, 1883.

DEAR SIR—I have this day admitted as partner in my business my brother, Emil Gabler.

The business hereafter will be conducted under the firm-name of Ernst Gabler & Brother. Yours truly,
ERNST GABLER.

The funeral took place on March 1 from Mr. Gabler's late residence, No. 111 East 59th street, and was largely attended. A delegation comprising several hundred workmen from the factory formed into line and escorted the hearse to the ferry. Many of the prominent manufacturers were present to pay a last tribute of respect to the dead man.

Mr. Gabler was born in Glogau, Province of Silesia, Prussia, in January, 1824. He came to this country in 1848, and began the piano business in 1854. His business advanced rapidly, a fact which was due to Mr. Gabler's remarkable energy and his knowledge of the business. He had the quality of discerning which agents would best represent his interests and selected some of those firms which are at present doing the largest trade in their respective sections. Over 20,000 Gabler pianos have been manufactured and sold.

The large five story factory on Twenty-second street, which he built in 1860, was the property of Mr. Gabler; it was destroyed by fire in October, 1880, and was rebuilt immediately. The new addition was built last year, the building representing a large manufacturing space.

Mr. Gabler was one of the most successful and wealthy piano manufacturers in this country. The success of the business under Mr. Emil Gabler's supervision is a foregone conclusion, as he understands it thoroughly. He has recently been in business himself, and will rent the factory on Forty-second street, which he a short time ago leased.

—Lumber is now being manufactured from straw, the standard size being thirty-two inches in width, twelve feet in length, and the thickness the same as the average of surfaced boards. One ton of any kind of straw will yield 1,000 feet of boards that may be handled as ordinary ones. This lumber can be produced and sold in competition with wide walnut at about one-half the price of the latter.

Trade Notes.

—Curtiss & Mayer will occupy the new warerooms in Chicago about April 1.

—J. P. Lounsbury has succeeded Ledyard & Farwell, Sioux City, Dakota Ter.

—Mr. George Steck has been confined to his room several weeks on account of illness.

—Weaver & Lucas (Frankfort Organ Company), Frankfort, Ind., have dissolved partnership.

—E. P. Carpenter, of Worcester, one of the most popular men in the trade, has a growing trade which is constantly expanding.

—Harrington & Hollister are doing a large trade in the organs and pianos of the Ithaca Organ and Piano Company, in Cortland, N. Y.

—Mr. Osborn, traveling agent of the United States Organ Company, Cleveland, Ohio, will soon make a business trip to the Pacific coast.

The Chase Piano Company, Richmond, Ind., has among its testimonials many letters of prominent musical people who praise the instruments in the highest terms.

—The Taylor & Farley Organ Company, Worcester, Mass., has reduced its capital stock from \$150,000 to \$100,000. Mr. George E. McIntire has resigned as treasurer of the company.

—Thompson & Odell, music dealers and publishers, 183 Washington street, Boston, Mass., had a considerable part of the stock damaged by smoke during a fire in the building last week.

—Henry Shepard, of Oneonta, N. Y., left town. He gave a bill of sale on pianos, organs and merchandise to D. F. Butler, of Portlandville, Otsego County, N. Y., for \$4,000. His indebtedness is about \$8,000.

—Does it pay a business man to make an exaggerated statement to the mercantile agencies? We do not think it does. Sooner or later something will happen which will disclose the real state of affairs, and after that not a mercantile agency in the land will believe him.

—Catalogues should represent the real facts regarding the articles manufactured that are represented in them, and the manufacturer can, of course, give his views and those of the person endorsing his goods concerning them. But there should be no absolute and glaring falsehoods contained in them.

—William Schaeffer has removed to the factory building, No. 456 West Thirty-seventh street, and is now ready for business. The building is 25x100 feet, and has five floors. It is provided with all the necessary machinery put in by Mr. Schaeffer. It has a large drying room, and is heated by steam throughout. A large elevator has been put into the building. Mr. Schaeffer will be able to turn out a large number of pianos in the future.

—There are 40,000 square miles of almost unbroken forests in North Carolina, comprising pine, chestnut, oak, maple, beech and hickory timber in their finest growth. It is estimated that in ten years the timber alone in North Carolina will exceed in value the present total valuation of all the property in the State, including land. The State grows nineteen varieties of oak, and its pine forests are of the heaviest. The building of new railroads will rapidly open this region to the Northern and Eastern lumber markets.

—A. H. Fisher, Springfield, Ill., is reported to be in trouble. He confessed judgment of \$18,000 in favor of a local bank. The whole amount of indebtedness is put down at \$70,000. Assets unknown at the time we are going to press. He may be able to arrange matters. The firm of Fisher & Judkins is involved and its notes have gone to protest. The assignment took place on Tuesday, February 27, the day we went to press, and the enterprising (?) musical papers appearing during the end of the week did not know anything about it.

—Messrs. Steinway & Sons, of New York, have now in their London show-rooms in Lower Seymour street, Portman square, a grand pianoforte of their manufacture selected by the Baron Ferdinand de Rothschild for his palatial residence in Piccadilly. The casework has been elaborately hand-painted and decorated in the Louis Quatorze style, to harmonize with the magnificent appointments of his salon. In addition to supplying the Baron Ferdinand de Rothschild, Messrs. Steinway & Sons have also furnished their instruments to various members of the Rothschild family, including Leopold de Rothschild, Esq. (of London), the Baron Alphonse de Rothschild (of Paris), the Baron Nathaniel de Rothschild (of Vienna), the Countess of Rosebery, &c.—*London and Provincial Music Trades Review.*

Exonerated from Fraud.

About a fortnight ago Wm. H. Tufts, a member of the Seventh Regiment, was arraigned at the Jefferson Market Police Court, and given over to a police officer from Boston, on the charge of attempting to defraud the American Automatic Organ Company. According to a published report of the proceedings in the Boston newspapers of Sunday, it appears that the brother of Mr. Tufts, who is in business at Chicago, satisfied Justice McCafferty, before whom the case was heard, that the defendant was fully authorized by him to make the purchase of organs for the house of Tufts & Co., of London, England, and that the refusal of the defendant to accept the bill of exchange was caused by information received by him that the English house had an offset claim. Upon the verification of this fact Mr. Tufts was discharged.

THE FAMOUS
NEW ENGLAND CABINET ORGANS

Are UNEQUALED in POWER, TONE, FINISH, DESIGN and DURABILITY.

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Churches, Chapels, Halls, Lodges and Parlors.



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ILLUSTRATED CATALOGUES MAILED FREE TO ALL APPLICANTS. EVERY INSTRUMENT FULLY WARRANTED FOR FIVE YEARS.

Communications.

NEW YORK, February 28.

Editor of *The Musical Courier*:

My attention having been directed to a statement in the current issue of your paper to the effect that "Mr. Frederic Archer, the organist, has a permanent office in Roosevelt's organ factory; we understand he is employed by the firm." I must beg you to contradict the latter part of this assertion, as it is entirely incorrect in the sense implied.

It is quite true that Mr. Archer transacts much of his business in an office in this building, which I have with much pleasure placed at his disposal, as apart from the fact of his reputation as an organist, I was requested by my distinguished confrère, Mr. Henry Willis, of London, to use my best endeavors to advance his interest in this country.

It is also true that I gladly avail myself of his ability to display the capabilities of my larger organs, but I have no desire to deprive other builders of the advantage of his skill, nor in any way to control his independence, but on the contrary, am anxious that his influence in promoting the popularity of the instrument should have the widest possible field for legitimate development.

Yours truly, HILBORNE L. ROOSEVELT.

[We are glad to have our statement, which Mr. Roosevelt dubs "entirely incorrect," confirmed by so good an authority on this point as Mr. Roosevelt himself.—ED. MUSICAL COURIER.]

Roe Stephens Music Company, Detroit, Mich.

The Roe Stephens Company, of Detroit, have just obtained a ten-years' lease on their building and are now very busily engaged in remodeling it throughout, finding the improvements necessary to accommodate their very large stock of pianos and organs.

Mr. Stephens, the genial manager of the house, is always to be found at his desk hard at work superintending the minutest details of the business.

Having always paid special attention to their sheet-music trade, the company publish one of the largest and best catalogues in the Northwest, and do two-thirds of the retail sheet-music trade in Michigan.

Their trade in Knabe and Behning pianos has been excellent, last year's sales being 31 per cent. in excess of the previous year, and trade since February 1 has been very fair. The company have just engaged the services of Mr. W. J. Barbour, formerly of Ogdensburg, N. Y., who is well known in New York trade circles. Mr. Barbour will travel for the house, and makes the fourth of their present traveling staff. The company a year ago made a new departure in their business, making repairing a specialty. The scheme has turned out so well that they have now added another factory hand, with prospects of still another addition.

The piano and organ department is under the personal supervision of Mr. H. W. Day, formerly of Balto, to whom a large share of the firm's increase of business is due. Mr. Day, by the way, is one of the best and most gentlemanly salesmen in the trade, and has hosts of friends.

Exports and Imports—Port of New York.

EXPORTS.

Week Ending February 27, 1883.

London.....	85 organs.....	\$4,990
".....	10 sound-boards.....	1,200
Liverpool.....	2 organs.....	225
Hull.....	1 ".....	45
Mexico.....	1 piano.....	200
".....	13 organs.....	275
U. S. of Colombia.....	1 piano.....	500
".....	2 organs.....	240
British West Indies.....	1 ".....	40
Australia.....	14 ".....	885
Total.....		\$8,600

IMPORTS.

Musical instruments, &c.....\$13,692

An Exhibition at Cork.

The scheme of a proposed exhibition to be held at Cork is appended below. The Earl of Bandon, President of the undertaking, has asked that the attention of American manufacturers should be called thereto. The following is the circular: FAVORABLE OPENING FOR THE INTRODUCTION OF AMERICAN PRODUCE AND MANUFACTURES IN IRELAND.

An exhibition of arts, products, and manufactures will be held in the City of Cork during the months of July, August and September of the present year. This exhibition will afford a most favorable opportunity for bringing the merchants and manufacturers of Ireland and America into direct communication.

Ireland being chiefly an agricultural country, there is a steady demand for dairy and agricultural implements, and next to them hardware and cutlery goods are most in request; there is, therefore, an excellent opportunity for American manufacturers of these articles to effect large sales if their goods are properly brought before the Irish public.

At the present moment the revival in Irish native manufactures creates a great opening for the introduction of American machinery, and as the machinery department of this Exhibition will be a leading feature in it, manufacturers of new machinery will find it well worth their attention to secure space before it is appropriated by British and Continental exhibitors. The Committee of the Cork Exhibition intend to provide exhibitors in this department with motive power free of charge, and every precaution will be taken to protect the rights of patentees. In the food and textile departments America should also find it very profitable to exhibit freely.

On the other hand, American importers should visit the Exhibition and see what articles are manufactured in Ireland, as there is every reason to believe that Irish goods would find a large outlet among the Irish population in America. There is no doubt that this exhibition, if properly availed of by both countries, will greatly promote the commerce between Ireland and America, and American manufacturers, merchants, and tourists should utilize it, to learn the advantages to be gained by both countries from a more intimate and accurate knowledge of the manufactures of Ireland and America.

The following statement of the United States Consul at Cork deserves the particular attention of American manufacturers: "I venture the rather broad assertion, that every conceivable household, agricultural and mechanical invention or contrivance, now popular in the United States, could find sale here under proper circumstances, from a clothes-wringer to a threshing machine, or a fire-bellows to a lawn-mower. The same remark will apply as well to apples and fresh fruits of all kinds, including melons, peaches and grapes, and also to dried fruits. The idea I wish to convey to intending traders is, that an American-made pitchfork or mouse-trap, a pair of shoes or a box of starch, a canteen or a bag of peanuts, or almost anything else, would find sale here if properly placed upon the market. But the shorter

way to convey a due impression of the requirements of these markets is probably to give a list of things not wanted in Ireland from America, as follows:

Things Not Wanted in Ireland.

Whisky,	Aerated Waters,
Wool,	Hides, skins and kips,
Woolen goods,	Sausage casings,
Ale,	Raw flax,
Porter,	Poultry,
Beer,	Burthen animals,
Millinery goods,	Carpet goods,
Expensive clothing,	Cheap hats and caps,
Printed books,	Root crops,

Every other natural product or manufacture of the United States—everything not included in the foregoing list—even from plumbers' inventions down or up to saddles or harness, is in demand here."

Applications for space and communications should be made to L. A. Beamish, honorary secretary, Exhibition Buildings, Cork, Ireland.

The Trade Journal.

At the annual dinner of the Stationers' Board of Trade at Delmonico's on February 15, Mr. Howard Lockwood was called upon to respond to the toast, "The Trade Journal." After suggesting the similarity of business competition to a race between spirited horses, where whip and spur are plied to win a victory, Mr. Lockwood said: "In the race for business supremacy the honest trade journal may be relied on to urge and encourage honest effort. But there are varieties of men as there are differences in horses. There are some horses improperly trained and thoroughly unreliable. A horse of this kind starts in the race with a good showing, but bolts at a critical moment and jumps the course. Here is a good subject for the lash. If there are counterparts to this animal among manufacturers and dealers, the trade journal must act on the suggestion of the sentiment and apply the punishment. But this is not likely to do much good, and while ready to use the whip, the trade journal will rather advise the supporters of such an individual to stop backing him and leave him to work out his own destruction." Mr. Lockwood then remarked that the sentiment had a wider application. He referred to the race for the commercial supremacy of the world, and remarked that America had been regularly entered in it. It has been a race contested for ages, and one in which the "Grand Prix" has been carried off by Carthage and Rome, whose achievements in this direction exist only in memory. Other countries in turn have held the prize which is now retained by Great Britain. It may be many seasons before America can win this honor, but cannot our manufacturers and merchants, with the Board of Trade, each and all do something to bring about this result? When that moment of victory comes, and when our "America" has distanced all competitors then will the trade journalist feel that he has been one of the incentives—the stimulus and the spur—to the glory of the final triumph.

Chattel Mortgages.

We have always advised the trade to keep a sharp lookout on chattel mortgages. If they do not interest at one time they may at another. Some are always interesting, as witness the following:

A. Paure, Independence, Iowa.....\$400
P. Anderson, New York (Bill of Sale).....1,000

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Are wafted triumphantly into brilliant ascendancy over all others, through their night-long sweetness and unexampled durability, actually growing better with use, therefore warranted for ten years.

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Novelty in styles a great feature.

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The Wonder of the Musical Age.

The only Piano in the world that can boast of Six Unions, two complete sounding-boards, two full iron frames, developing a marvelous system to resist strain and climatic effects, therefore warranted for twenty years, and rendering a grandeur and originality of tone which must bring the Duplex rapidly to the front.

There is no art so diverse in its application, or so prolific in its results, as the art of printing.

Bad printing is an abuse of art. It condemns the printer and works injury to him who accepts it.

Lockwood Press Steam Printing Establishment,

—HOWARD LOCKWOOD, Proprietor.—

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PARIS EXPOSITION, 1878—Diploma of Honor.

SYDNEY INTERNATIONAL EXHIBITION, 1879—1880—First and Special Degree of Merit; also Second Degree of Merit.

MELBOURNE INTERNATIONAL EXHIBITION, 1880—1881—Four First Orders of Merit, two Silver and two Bronze Medals.

ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.

CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.

CINCINNATI INDUSTRIAL EXPOSITION, 1882—Highest Award.

NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.

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THE importance of fine work in the printing of catalogues, pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements of its business secures a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from a small circular to the finest catalogue or book.

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Mr. H. WORRELL,
Mr. N. W. GOULD,

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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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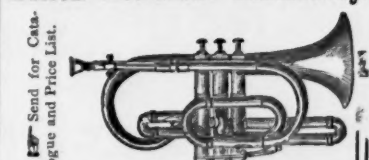
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